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17. ABSTRACT (MAX. 250 WORDS)

A curriculum for music in grades one through eight is presented. Included are the types of musical experiences and activities that should be available to children in these grades, teaching techniques, films and filmstrips, and reference materials. The objectives of the music curriculum are the following: to provide opportunities for children to participate in musical activities through which they can discover their musical interests and develop their musical potentialities; to present music as a valid subject area; to use music to enhance the classroom environment for learning in terms of its enrichment and relaxation potentialities; and to help each child develop an appreciation for and a love of music and some skill in interpreting its written symbols.

No specific unit areas are listed. Instead, the guide is divided into three sections: one for the primary grades, one for the intermediate grades, and one for the upper grades. Different activities and evaluation practices are suggested in the areas of singing, listening, instruments, and movement for each of the divisions. Emphasis in each area is to be given to using music notation, relating music to other subject areas, and motivating creative responses. Typical activities might include singing many songs by rote and by using musical notation, listening to live and recorded music, moving the body expressively to music, playing classroom melody and percussion instruments, and composing simple melodies for singing or playing on an instrument. Enrichment activities suggested for children with special interests in music are orchestra, band, chorus, ensembles, and private instruction.

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music guide for arizona elementary schools

1912

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foreword ...

A RICH CULTURAL HERITAGE is the right of every American, and music is a very important part of this heritage. It is my hope that every girl and boy in Arizona have a well-balanced education, and this should include many and varied musical learnings. Our late President, John F. Kennedy, said, "Music is a great and vital force in American life."

This guide is prepared and presented for the purpose of aiding schools in the further development of a broad program of music education. Having seen the committee at work, I am sure this music guide will prove to be most helpful both to classroom teachers and to music specialists.

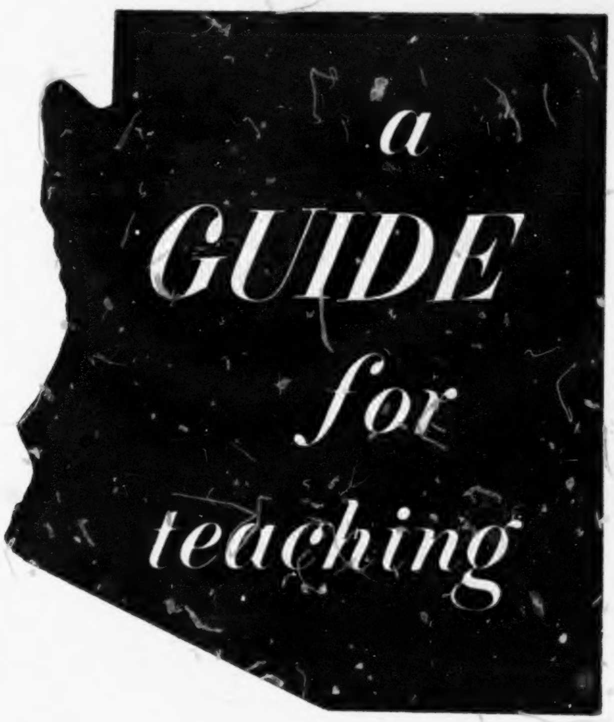
It would not have been possible to produce this guide without the cooperation of boards of trustees and superintendents throughout the state in releasing teachers and consultants from classroom and supervisory duties so that they might meet together to develop the guide.

We offer our personal thanks and commendations to all the members of the music guide committee in the hope and expectation that this product of their diligent work will be used by each school and each teacher in a manner best serving elementary school students of Arizona.

W. W. Dick

W. W. "SKIPPER" DICK
Superintendent of Public Instruction

THE CENTER FOR CULTURAL STUDIES
Adams State College of Colorado
, Alamosa



a GUIDE for teaching

MUSIC in

Arizona Elementary Schools

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THIS GUIDE IS PUBLISHED IN SEPTEMBER, 1964, BY THE OFFICE OF STATE SUPERINTENDENT OF PUBLIC INSTRUCTION FOR USE OF ELEMENTARY SCHOOLS IN ARIZONA. •

IN MUSIC, The CHILD'S

Bill of Rights

I

EVERY CHILD HAS THE RIGHT to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

II

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.

III

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument, both alone and with others, and, so far as his powers and interests permit, in composing music.

IV

As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given to any other subject in all the free public educational programs that may be offered to children and youth.

V

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

VI

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.

Adopted by the MUSIC EDUCATORS NATIONAL CONFERENCE in 1950

Objectives

TO PROVIDE OPPORTUNITIES FOR CHILDREN to participate in many different types of musical activities through which they can discover their musical interests and develop their musical potentialities. Typical activities might include:

- *singing many songs both by rote and through using musical notation*
- *listening to music (both recorded and "live")*
- *moving the body expressively to music*
- *playing classroom melody and percussion instruments*
- *composing simple melodies for singing or playing on an instrument*

TO PRESENT MUSIC AS A VALID SUBJECT AREA having academic content on a par to and equal with any and all subject areas in the elementary school curriculum.

TO USE MUSIC TO ENHANCE the classroom environment for learning in terms of its possibilities for enrichment, relaxation, variety in the daily routine, obtaining group spirit and focus, developing leisure time interest both for the present and for post school life, and for personal and emotional adjustment.

TO HELP EACH CHILD DEVELOP an appreciation for and a love of music and some degree of skill in understanding and interpreting the written symbols of music rather than attempting to make him a professional musician.

TO ACCOMPLISH THESE OBJECTIVES, it is expected that a *minimum of 90 minutes per week* will be devoted to providing worthwhile musical experiences for children in Arizona elementary schools.

Purpose

AND THE USE OF THE GUIDE . .

IN PREPARING THIS GUIDE no attempt has been made to present an exhaustive course of study. Rather the intent has been to suggest the scope of the music curriculum from grades one through eight as well as to provide information which might enable teachers, music consultants and school administrators to gain an overview of the type of musical experiences which can and should be available to children as they progress through each grade level in Arizona elementary schools.

The MUSIC CURRICULUM

For All Children

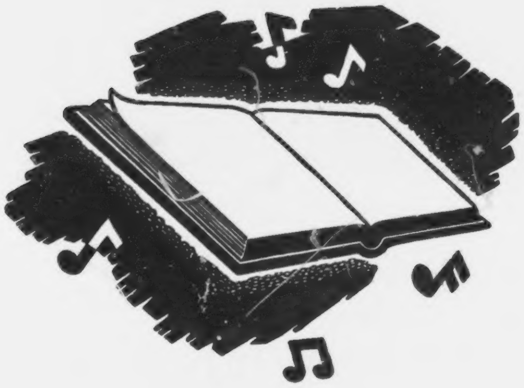
- Singing
- Listening
- Instruments
- Movement

In each of the above, attention should always be given to

USING MUSIC NOTATION
RELATING MUSIC TO OTHER SUBJECT AREAS
MOTIVATING CREATIVE RESPONSES

For Children With Special Interests In Music

- Orchestra
- Band
- Chorus
- Ensembles
- Private Instruction



MUSIC in the PRIMARY GRADES

GRADES ONE, TWO AND THREE should be viewed as the initial exploratory experience in music. The musical activities in which children participate provide an excellent opportunity to establish background and readiness for a more thorough study and use of music notation in grades four, five and six.

Before the end of the third grade children should have become attentive and imaginative listeners, learned to use their singing voices with satisfaction, played various classroom melody and percussion instruments, taken part in rhythmic response to music through bodily movement, and developed a positive attitude toward musical activities.

- WOODPECKERS

- FLOWERS

- PUPPETS

SINGING

CHILDREN HAVE A HERITAGE in vocal music. They should be taught a variety of song materials from many sources.

Almost all children can learn to use their singing voices with confidence and satisfaction. Therefore, the classroom plan for the musical development of young children should include **DAILY** opportunities for group singing.

All children in every classroom will not sing equally well just as they will not write, read or draw with the same facility. The teacher should provide constant encouragement, develop and maintain interest in singing, and evaluate each student on the basis of his individual improvement.

Any child who has difficulty initially in singing with his class group should have whatever remedial assistance he needs.

Children should not sing all songs alike but should be made aware of the mood or spirit of the song.

Pleasing tone quality, clear diction and attention to posture should be continuous goals for singing activities.

There is no ONE best way to teach a song. A variety of approaches are recommended, including learning songs from recordings.

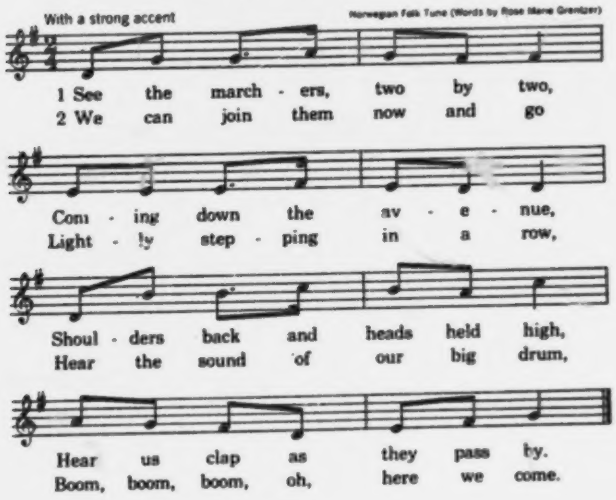
The songs on the following pages are typical of the materials available in all music series. Teachers will wish to select many other comparable songs which are appropriate for a variety of meaningful classroom experiences. Girls and boys enjoy:

♪

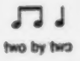
holiday and seasonal songs
songs relating to everyday experiences
heritage songs of our country
action songs
humorous songs
song stories and songs for dramatization
familiar melodies with new words
using instruments to enrich singing
songs which provide possibilities for expressive singing.

The use of melody and percussion instruments will enhance songs such as this

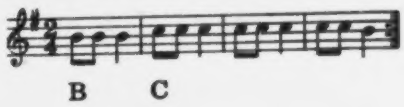
Marching Song


With a strong accent
Norwegian Folk Tune (Words by Rose Marie Grentzer)
1 See the march - ers, two by two,
2 We can join them now and go
Com - ing down the av - e - nue,
Light - ly step - ping in a row,
Shoul - ders back and heads held high,
Hear the sound of our big drum,
Hear us clap as they pass by.
Boom, boom, boom, oh, here we come.

- Play these notes on the drum as you sing and march. How many times do you find these notes in the song?


two by two

- After children know the song, teacher may play this accompaniment on the bells or piano as the song is sung:

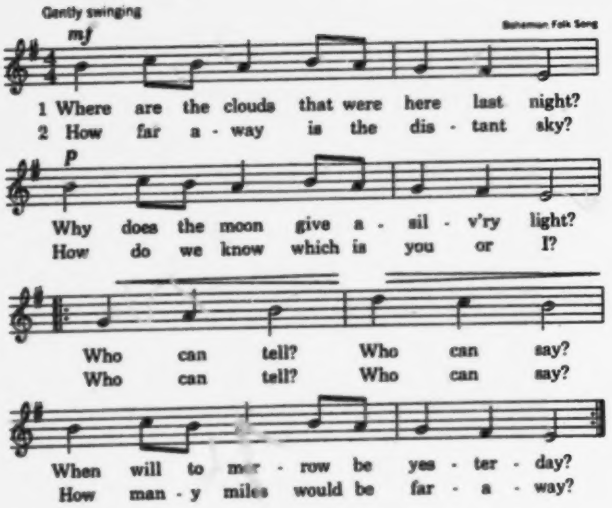


"Marching Song" melody by Peter Tordenskiold from SONS OF NORWAY SONG BOOK. Used by permission of Supreme Lodge Sons of Norway copyright 1948.

"Wondering" from the BIRCHARD MUSIC SERIES, copyright © 1962, published by Summy-Birchard Company, Evanston, Illinois. All rights reserved. Used by permission.

An Art Song

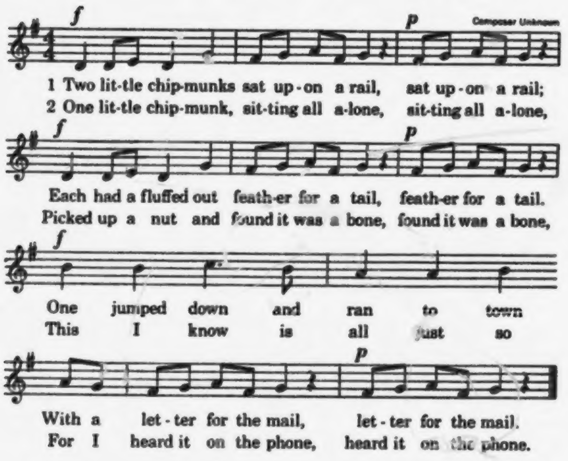
Wondering


Gently swinging
mf
Bohemian Folk Song
1 Where are the clouds that were here last night?
2 How far a - way is the dis - tant sky?
p
Why does the moon give a - sil - v'ry light?
How do we know which is you or I?
Who can tell? Who can say?
Who can tell? Who can say?
When will to - mor - row be yes - ter - day?
How man - y miles would be far - a - way?

- In music,
< means gradually louder (crescendo). *mf* means moderately loud (mezzo forte).
> means gradually softer (diminuendo). *p* means soft (piano).
Do you hear these changes in your voices as you sing?

A Humorous Song

A True Story


Composer Unknown
f
p
1 Two lit-tle chip-munks sat up-on a rail, sat up-on a rail;
2 One lit-tle chip-munk, sit-ting all a-lone, sit-ting all a-lone,
Each had a fluffed out feath-er for a tail, feath-er for a tail.
Picked up a nut and found it was a bone, found it was a bone,
One jumped down and ran to town
This I know is all just so
With a let-ter for the mail, let-ter for the mail.
For I heard it on the phone, heard it on the phone.

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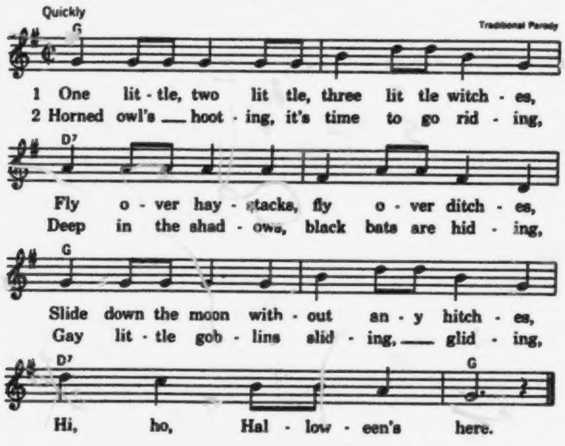
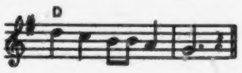
An Old Tune With New Words

Ten Little Witches


Quickly
Traditional Parody
G
D7
1 One lit-tle, two lit tle, three lit tle witch-es,
2 Horned owl's ___ hoot-ing, it's time to go rid-ing,
Fly o-ver hay-stacks, fly o-ver ditch-es,
Deep in the shad-ows, black bats are hid-ing,
Slide down the moon with-out an-y hitch-es,
Gay lit-tle gob-lins slid-ing, ___ glid-ing,
Hi, ho, Hal-low-een's here.

- What words do you sing to this tune? Play it on the bells or piano.



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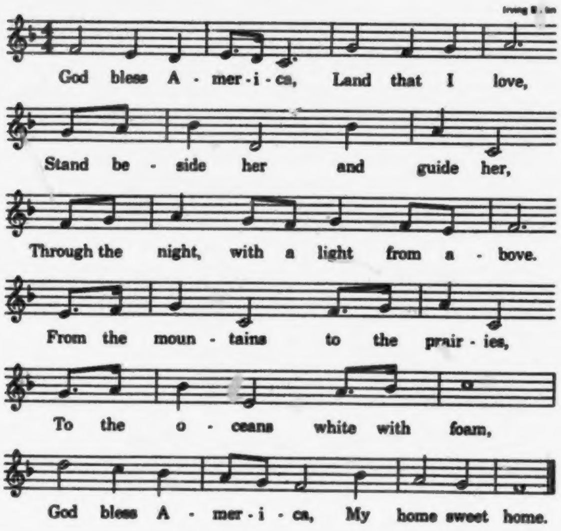
A Heritage Song

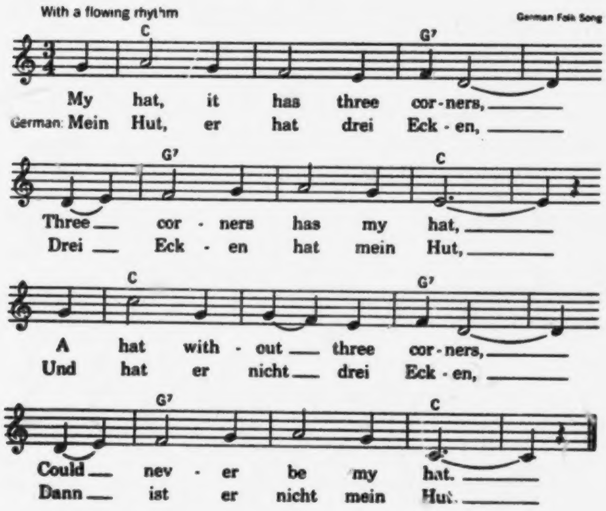
God Bless America


Irving Berlin
God bless A-mer-i-ca, Land that I love,
Stand be-side her and guide her,
Through the night, with a light from a-bove.
From the moun-tains to the prair-ies,
To the o-ceans white with foam,
God bless A-mer-i-ca, My home sweet home.

"Copyright 1939 Gene Tunney, A. L. Berman and Ralph J. Bunche, as Trustees God Bless America Fund. Reprinted by permission of Irving Berlin Music Corporation."

An Action as well as a Foreign Language Song

My Hat (Mein Hut)


With a flowing rhythm
German Folk Song
C
G7
My hat, it has three cor-ners, ___
German: Mein Hut, er hat drei Eck-en, ___
Three ___ cor-ners has my hat, ___
Drei ___ Eck-en hat mein Hut, ___
A hat with-out ___ three cor-ners, ___
Und hat er nicht ___ drei Eck-en, ___
Could ___ nev-er be my hat. ___
Dann ___ ist er nicht mein Hut. ___

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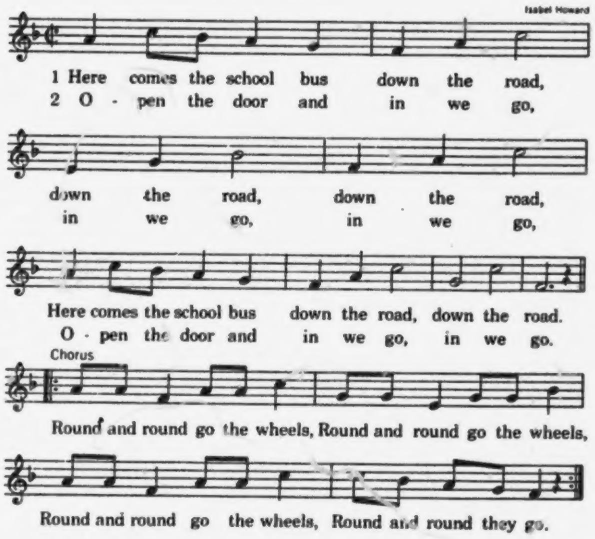
A Song relating to Everyday Experience

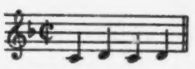
Use a piano, pitch pipe, resonator bells or a recording to establish the starting pitch.

Our School Bus


Isabel Howard
1 Here comes the school bus down the road,
2 O-pen the door and in we go,
down the road, down the road,
in we go, in we go,
Here comes the school bus down the road, down the road.
O-pen the door and in we go, in we go.
Chorus
Round and round go the wheels, Round and round go the wheels,
Round and round go the wheels, Round and round they go.

3 Now we're at school, the big bus stops,
Big bus stops, big bus stops,
Now we're at school, the big bus stops,
Out we go.

- Play this measure on the piano or bells as an introduction and as you sing the song.



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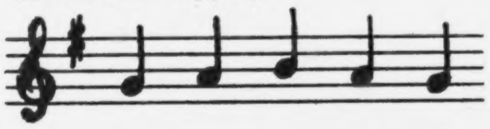
See page 107 for complete addresses and other information

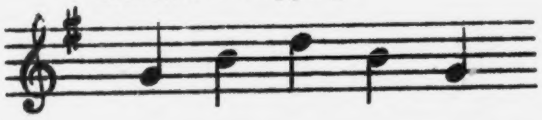
MUSICAL LEARNINGS

ALTHOUGH MOST OF THE SONGS in the first grade will be taught by rote, students may be made aware of musical notation through the use of charts, musical primers, and other such material. In the second and third grades, the children will have their own music books, and they will then discover how music moves up and down

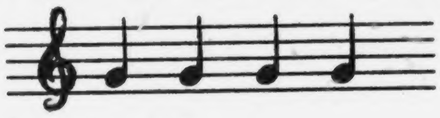
sometimes stepping



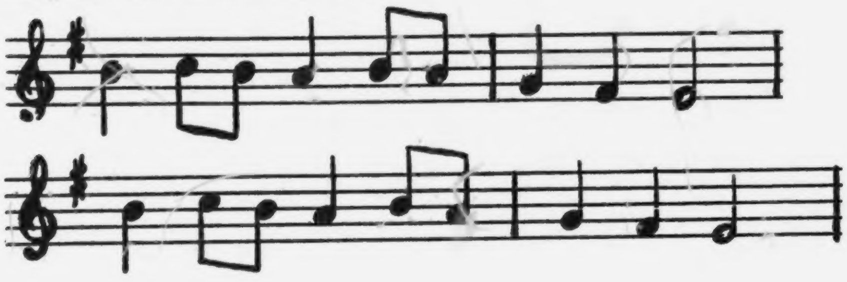
sometimes skipping



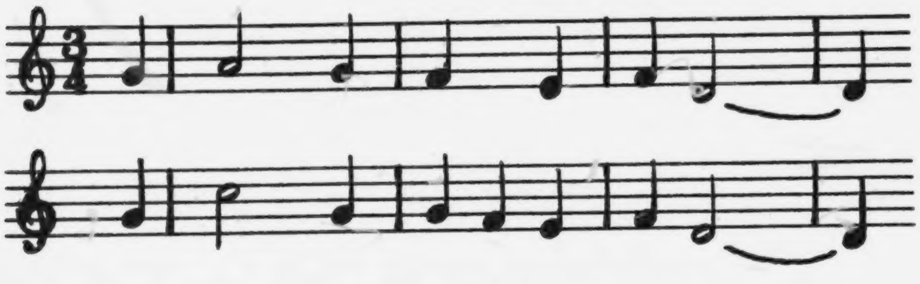
sometimes not moving either up or down



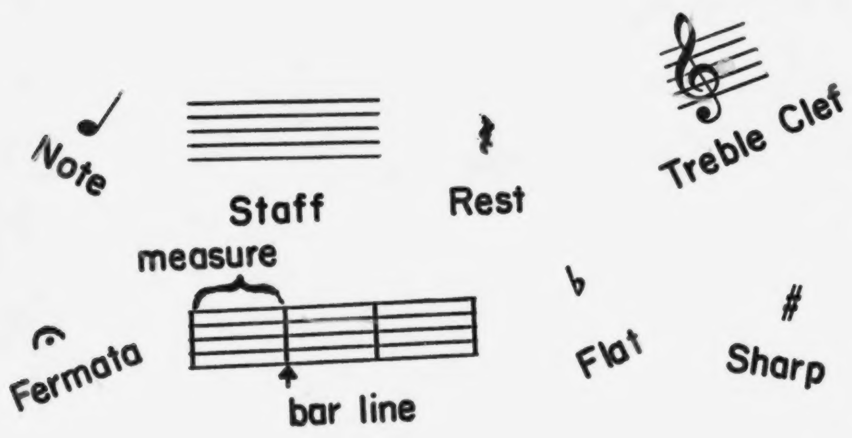
Attention is called to the fact that when music notation looks alike it sounds alike.



Children should be encouraged to discover like and unlike phrases in the songs they sing.



They should begin to build a vocabulary of musical words by learning to name what they see (definitions or involved technicalities are not appropriate for the primary grade level).



SUGGESTIONS FOR HELPING UNCERTAIN SINGERS

MOST CHILDREN COME TO SCHOOL eager to take part in singing activities. A majority of these youngsters will find their singing voices before the end of the first year in school though it may take longer for others. The child who is involved with remedial assistance needs the encouragement of many immediate successes in order to give him the courage to keep working toward the coordination needed for singing.

A principal reason why many children have difficulty in using their singing voices is simply a lack of experience in musical situations. Vocal problems also result from physical or social immaturity, emotional disturbances or physiological handicaps. An important point of view for the teacher is this: There is no such thing as a so-called monotone and children must not be labeled with titles that increase their feeling of inadequacy.

No one special procedure or suggestion can be used equally well with all children who have vocal problems resulting from a variety of causes. The teacher might select any one or a combination of approaches shown below which would seem appropriate to the age and maturity level of the child in question.

- Seat insecure singers between or near secure singers.
- Select songs with a limited range.
- Sing and sustain the beginning pitch of the song on the syllable "loo".
- Start the song at the child's level of pitch rather than necessarily the pitch in the book.
- Help the child to speak with vocal inflections.
- Select songs with repeated words and tones.
- Involve children in individual response in singing echoes and calls.
- Reinforce the tones or tune to be sung by using the resonator bells.
- Indicate pitch direction by use of the hands or by having the child stand high on tiptoes or stooping low.
- Provide assistance on a daily basis when the child can have the teacher's undivided attention.

Aiding children with their vocal problems is most often a long-range process. However, the teacher who has patience and perseverance can help children to make commendable progress during any ONE school year.

HOW CAN CHILDREN LEARN A SONG FROM A RECORDING?

SOME CLASSROOM TEACHERS may feel unable to teach children a song by singing it for them. These teachers, nevertheless, can still provide many singing experiences through the use of recorded song material. Carefully selected recordings provide examples of singing for children to emulate.

The special music teacher or more experienced classroom teacher who regularly enjoys teaching songs may wish to use recordings as a model for interpretation, accompaniment, diction, or some specific musical learning.

THE TEACHER MUST OBVIOUSLY BE THOROUGHLY FAMILIAR WITH THE RECORDING BEFORE ATTEMPTING TO USE IT as a special resource for learning a song. The following procedures are suggested:

1. Ask the group to listen attentively while the recording of the entire song is played. Pertinent questions concerning the words or music are always in order.
2. Hear the song again before asking children to sing the melody on "loo" as the recording is replayed. When children sing the teacher must be sure of two things:
   - **They must not sing louder than the recording**
   - **They must keep up with the voice on the recording in terms of tempo**
3. In the second grade and above children should hear the song sung with their music books open to the correct page. It may be necessary to read the words aloud for meaning.
4. When the recording is next played the children sing with it, following the music and words in their books.
5. Each time the song is resung with the recording, the teacher notes progress made, listens for inaccuracies and corrects these.
6. Children may sing the song without the recording whenever desirable.

The several major series now available have albums of recordings made from the song material in the text planned for each grade level. The teachers' guides which accompany these texts also gives helpful suggestions about teaching songs from recordings.

SUGGESTIONS FOR EVALUATING CLASSROOM SINGING ACTIVITIES IN PRIMARY GRADES

	YES	NO
1. Do you include a carefully planned music period in your daily classroom schedule?		
2. Do you select singing materials from more than one source?		
3. Do children know by memory a variety of songs?		
4. Do the boys and girls in your classroom enjoy singing?		
5. Do they sing all songs alike or have they been made aware of the mood or spirit of the song?		
6. Do you assist and aid those children who have difficulty in singing with the group?		
7. Do you provide the starting pitch for a song?		
8. Do you stress pleasing tone quality, clear diction and correct posture?		
9. Do you make the presentation of songs more interesting with the appropriate use of instruments, pictures, charts, dramatization and the like?		
10. Do you encourage creativity on the part of your children by helping them to compose a song or add new words to a familiar tune?		
11. Do you help children use and understand the printed page of music?		
12. Do you have a "music corner" in your classroom?		

LISTENING

- The purpose of listening activities is to develop in each student the ability to **hear, understand** and **enjoy music** performed by others.
- Because no aspect of music can be fully understood without being heard, **listening is an integral part of every musical activity.**
- The more skill he develops in listening **per se**, the more successful the child will be in **all** subjects of the school curriculum, as listening is vital to all learning.
- Music listening activities can contribute in a substantial way to the individual child's total development. It likewise has major implications for lifelong enjoyment and leisure time endeavors.
- Children are not "born listeners". This is a skill which must be carefully developed.
- When planning listening activities the teacher takes into consideration the factors which determine pupil response and progress: age and maturity, previous musical background, and pupil interests.
- Children react to music they hear in different ways — at times physically or emotionally, other times imaginatively or intellectually, or sometimes simultaneously in all these ways.

Suggestions:

IDEAS FOR TEACHERS IN GUIDING CHILDREN'S LISTENING

Before a teacher can successfully present a listening experience for girls and boys she must be thoroughly familiar with the material.

There is no **one, correct** way in which a musical selection should be introduced, but rather, there are many effective avenues of approach, such as:

a. The teacher may use the title in different ways and at different times:
  - the title may be withheld until children have discovered for themselves the descriptive or story content of the music.
  - the title may be mentioned, or explaned before the music is heard.
  - children may suggest a number of appropriate titles, before learning the composer's title.

b. Sometimes you would invite the children to listen quietly and attentively to the entire selection, other times to just part of it; after listening ask children to give their own first impressions of the music.

c. Occasionally, let children anticipate the music they are to hear by suggesting how they would expect certain music to sound if it were to describe such things as a train, a storm, a river, a celebration, or the like.

d. The teacher may wish to make use of appropriate background information about the music or composer before children listen to the music.

e. A poem, story, or painting, upon which a composer has based his music, might be presented before the music is heard.

f. When the music is based upon familiar folk tunes, children may play "tune detective" and identify the tunes, as the music is first heard. For example: CHILDREN'S SYMPHONY (Third Movement) by McDONALD using the tunes "Jingle Bells" and "Farmer in the Dell."

g. The teacher might wish to sing or play a theme which will be heard in the music, asking children to listen, or sing along.

h. The teacher asks questions such as:
  How does the music make you feel?
  What did you hear in the music?
  Was the music fast or slow?
  Did the music suggest a story?
  Did the music suggest a picture?
  Did you hear any familiar melodies or tunes?

i. Let the children discover for themselves as much as they can about the music during many repeated hearings, for only through repetition will the music become their very own.

j. Do not insist that children find something descriptive in all music. In addition to descriptive music (music that suggests stories or pictures), children should hear much music without programmatic content. This type of music is often referred to as absolute music — music for its own sake. Such music places emphasis on melody or rhythm or design and these elements — when presented in simple, uncomplicated language — can be discerned by children.

k. Help children recognize by sight and sound the more familiar orchestral instruments such as the violin, trumpet and clarinet.

l. Never forget the importance of having a phonograph with excellent fidelity of tone and appropriate recordings.

Suggestions:

What children are introduced to in terms of music literature during any one school year is determined by the teacher. Material should be selected carefully and purposefully. Listed below are typical recordings recommended for the Primary Grades.

FOR QUIET LISTENING	COMPOSER	PRONUNCIATION
*THE SWAN from “Carnival of the Animals”	SAINT-SAENS	(seh-SAW)
*AQUARIUM from “Carnival of the Animals”	SAINT-SAENS	
*TRAUMEREI	SCHUMANN	(SHOO-mahn)
*MORNING from “Peer Gynt Suite”	GRIEG	(greeg)
**BERCEUSE from “The Firebird Suite”	STRAVINSKY	(strah-VIN-skee)
**BARCAROLLE from “Tales of Hoffman”	OFFENBACH	(OFF-fen-bahk)
**CRADLE SONG from “Children’s Games”	BIZET	(bee-ZAY)
*CLAIR DE LUNE	DEBUSSY	(duh-bew-SEE)
AIR FOR G STRING from “Suite No. 3 in D Major”	BACH	(bahk)
LULLABY	BRAHMS	(brahmz)

RECORDINGS FOR ALL PRIMARY GRADES

**CHILDREN’S SYMPHONY (Third Movement)	McDONALD	(mac-DON-uld)
ANDANTE from the “Surprise Symphony”	HAYDN	(HIDE-n)
TOY SYMPHONY	HAYDN	
*MOTHER GOOSE SUITE	RAVEL	(rah-VELL)
*CHILDREN’S CORNER SUITE	DEBUSSY	(duh-bew-SEE)
*CARNIVAL OF THE ANIMALS	SAINT-SAENS	(seh-SAWH)
*NUTCRACKER SUITE	TCHAIKOVSKY	(ch-eye-KOFF-skee)
*PEER GYNT SUITE	GRIEG	(greeg)
*PETER AND THE WOLF	PROKOFIEV	(proh-KOH-fee-ef)

RECORDINGS FOR GRADE 1

MARCHES

**MARCH OF THE TOYS from “Babes in Toyland”	HERBERT	(HER-burt)
*MARCH OF THE LITTLE LEAD SOLDIERS	PIERNE	(pee-er-NAY)
*MARCH from “The Nutcracker Suite”	TCHAIKOVSKY	(ch-eye-KOFF-skee)
**PARADE	IBERT	(ee-BEAR)

DANCES

*SKATER’S WALTZ	WALDTEUFEL	(val-TOY-fell)
*DANCE OF THE SUGAR PLUM FAIRY from “The Nutcracker Suite”	TCHAIKOVSKY	(ch-eye-KOFF-skee)
*DANCE OF THE TOY FLUTES from “The Nutcracker Suite”	TCHAIKOVSKY	
**WALTZ OF THE DOLL from “Coppelia”	DELIBES	(duh-LEEB)

IMAGINATIVE LISTENING AND DRAMATIZATION

*LITTLE TRAIN from “Once Upon a Time Suite”	DONALDSON	(DON-uld-son)
*MARCH OF THE ROYAL LION from “Carnival of the Animals”	SAINT-SAENS	(seh-SAWH)
*FLIGHT OF THE BUMBLEBEE	RIMSKY-KORSAKOV	(rim-skee-KOR-sah-koff)
**FAIRIES AND GIANTS from “Wand of Youth Suite No. 1”	ELGAR	(EL-gar)

RECORDINGS FOR GRADE 2

MARCHES	COMPOSER	PRONUNCIATION
*MARCH OF THE DWARFS	GRIEG	(greeg)
*FUNERAL MARCH OF THE MARIONETTES	GOUNOD	(goo-NO)
*STARS AND STRIPES FOREVER	SOUSA	(SOO-zah)
DANCES		
**SLEEPING BEAUTY WALTZ from the ballet "Sleeping Beauty"	TCHAIKOVSKY	(ch-eye-KOFF-skee)
**DAGGER DANCE from "Natoma"	HERBERT	(HER-burt)
**PETITE BALLERINA from "Ballet Suite No. 1"	SHOSTAKOVICH	(shahs-stuh-KOH-vich)
IMAGINATIVE LISTENING AND DRAMATIZATION		
*HALL OF THE MOUNTAIN KING from "Peer Gynt Suite"	GRIEG	(greeg)
**BYDLO from "Pictures at an Exhibition"	MOUSSORGSKY	(moo-SORG-skee)
**BALLET OF THE UNHATCHED CHICKS from "Pictures at an Exhibition"	MOUSSORGSKY	
*DANCE OF THE MOSQUITO	LIADOV	(lee-AH-duf)
**VIENNESE MUSICAL CLOCK from "Hary Janos Suite"	KODALY	(koh-DALL-yee)

The following rules of pronunciation apply:

1. Composer's names are respelled phonetically without diacritical markings. Each syllable should be pronounced as it appears in terms of usual English word sounds.
2. Capital letters indicate the accented syllables.
3. Small letters indicate unaccented syllables.

These pronunciations are based on two sources:

1. The Cyclopedia of Music and Musicians edited by Oscar Thompson.
2. Webster's New International Dictionary Second Edition Unabridged.

RECORDINGS FOR GRADE 3

MARCHES		
*MARCH from "The Love of Three Oranges"	PROKOFIEV	(proh-KOH-fee-ef)
*MARCH OF THE SIAMESE CHILDREN from "The King and I"	RODGERS	(RAHJ-ers)
*POMP AND CIRCUMSTANCE No. 1	ELGAR	(EL-gar)
DANCES		
*WALTZ OF THE FLOWERS from "The Nutcracker Suite"	TCHAIKOVSKY	(ch-eye-KOFF-skee)
*ANITRA'S DANCE from "Peer Gynt" Suite	GRIEG	(greeg)
**HOEDOWN from "Rodeo"	COPLAND	(COPE-lund)
IMAGINATIVE LISTENING AND DRAMATIZATION		
**LITTLE WHITE DONKEY	IBERT	(ee-BEAR)
*THREE BEARS	COATES	(kohtz)
*GOLLIWOG'S CAKEWALK from "Children's Corner Suite"	DEBUSSY	(duh-bew-SEE)
**HURDY-GURDY from "Adventures in a Perambulator"	CARPENTER	(KAR-pen-ter)
*SORCERER'S APPRENTICE	DUKAS	(DOO-kah)

FOR EXPLANATION OF ASTERISKS, TURN PAGE →

ALL MAJOR PUBLISHERS OF MUSIC TEXTS INCLUDE MANY LISTENING SUGGESTIONS IN THEIR MATERIAL

EXPLANATION of ASTERISKS

*BOWMAR ORCHESTRAL LIBRARY
(recordings & teaching guide)

**RCA ADVENTURES IN MUSIC
(recordings & teaching guide)

When no source is indicated, it means there are many recordings available such as RCA BASIC LIBRARY FOR ELEMENTARY SCHOOLs (same address as above)

ALL MAJOR PUBLISHERS OF MUSIC TEXTS INCLUDE MANY LISTENING SUGGESTIONS IN THEIR MATERIAL

SUGGESTIONS FOR EVALUATING CLASSROOM LISTENING ACTIVITIES IN PRIMARY GRADES

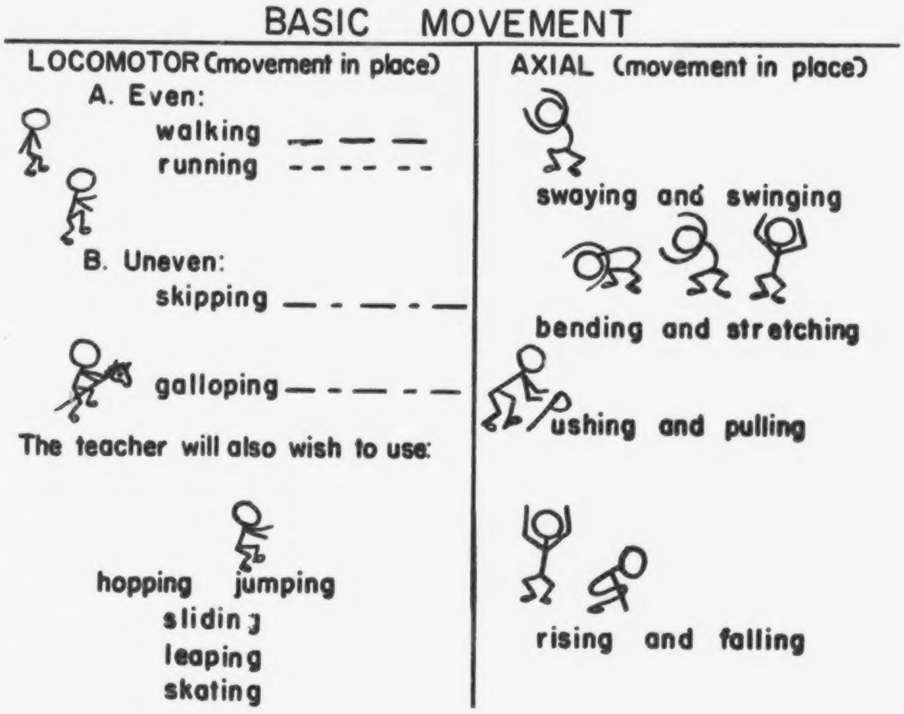
	YES	NO
1. Do you impress upon your children that **listening is vital to all learning?**		
2. Do you become thoroughly familiar with a selection before presenting it to your girls and boys?		
3. Do you, as a teacher, listen attentively with your girls and boys?		
4. Do you provide the opportunity for girls and boys to listen to the same selection many times?		
5. Do you obtain appropriate background information relevant to the music and the composer to help your students?		
6. Do you provide music to which children can react in different ways? (physically, emotionally, imaginatively and the like)		
7. Do you take into consideration the interest and attention span of your students?		
8. Do you encourage and skillfully guide your students to discover by themselves as much as they can in the music?		
9. Do you have as a permanent part of your classroom equipment a phonograph with good fidelity of tone and appropriate recordings?		

MOVEMENT

MUCH OF A CHILD'S BODILY MOVEMENT comes from an innate necessity to move and the love of movement for its own sake. Movement to music can, therefore, develop as an outgrowth of many different experiences. The teacher should include opportunities for imitative and interpretive as well as patterned movement to music. These activities may originate with or be based on a song, a story, a poem, a chant, a dramatization, a recording — just to name a few.

Typical activities for the primary grades include walking, running, skipping, swaying, galloping, (and many others) as well as singing games, simple folk dances and creative movement to music. It is also possible to build general concepts about form in music through appropriate movement. Special attention is given to help children respond to music in terms of contrasts such as: fast and slow, long and short, heavy and light.

It is important for the teacher to keep in mind that the purpose of the various activities listed above is to sensitize children to the rhythmic content of the music itself.


BASIC MOVEMENT
LOCOMOTOR (movement in place)
A. Even:
walking
running
B. Uneven:
skipping
galloping
The teacher will also wish to use:
hopping
jumping
sliding
leaping
skating
AXIAL (movement in place)
swaying and swinging
bending and stretching
pushing and pulling
rising and falling

TEACHERS CAN HELP GIRLS AND BOYS discover that their bodies can move as a whole or in parts by asking questions such as:

- how many different ways can you make your body move? (up and down and around; side to side; slowly or quickly; jerkily or smoothly)
- how would you move if you were an elephant?
- how would you move if you were a rabbit?
- how did you walk to school?
- how would you walk if you were a soldier on parade?
- how would you walk if you were a king?
- how would you walk if you were a giant?
- how would you walk if you were an elf?
- how would you move if you were a pony?
- how would you move if you were a horse?
- how would you move if you were an airplane?
- how would you move if you were the engine of a train?

Chants are helpful in establishing a feeling for rhythm. Here are some chants suggesting various movements.

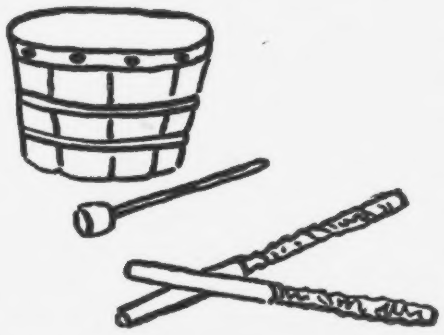
Let's go walking, walking, walking,
Let's go walking in a row,
Let's go walking, walking, walking,
We can walk both fast and slow.

Run, run, run, run,
Run, run, run, run,
Running is such fun,
Run, run, run, run,
Run, run, run, run,
Look out, here I come!

Jump along, jump along,
One, two, three;
Jump along, jump along,
Just like me.

Hippety hop, hippety hop,
Tell me, tell me when to stop,
Hippety hop, hippety hop,
Tell me now before I drop.

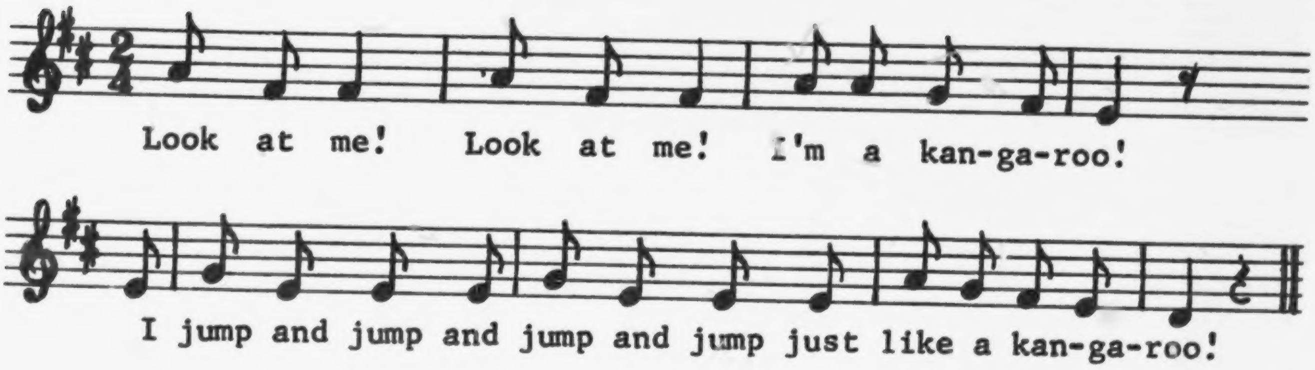
Do you use the:



LOOK AT ME

"Look At Me" from CREATIVE RHYTHMIC MOVEMENT FOR CHILDREN, Andrews, Prentice-Hall, Inc. Englewood Cliffs, N. J. Used by permission.

Children love to pretend and participate in imitative movement.

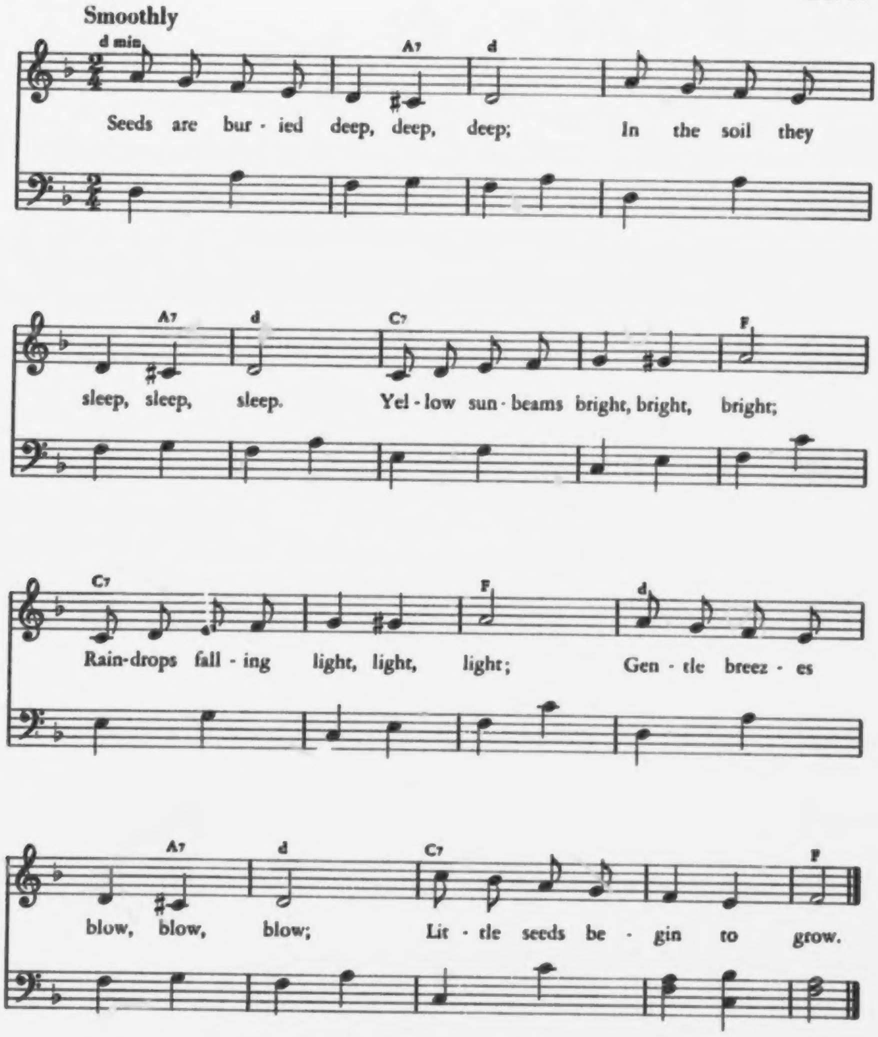

Look at me! Look at me! I'm a kan-ga-roo!
I jump and jump and jump and jump just like a kan-ga-roo!

Children like to interpret rhythmically the seeds growing, the sun shining, the rain falling, and the breeze blowing.

Little Seeds

L. B. S.

L. F. W.

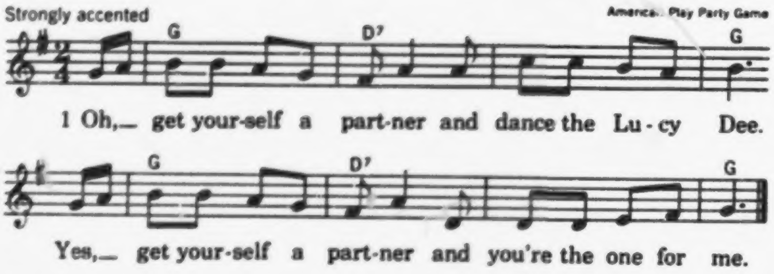

Smoothly
d min
A7
d
Seeds are bur - ied deep, deep, deep; In the soil they
A7
d
C7
F
sleep, sleep, sleep. Yel - low sun - beams bright, bright, bright;
C7
F
d
Rain-drops fall - ing light, light, light; Gen - tle breez - es
A7
d
C7
F
blow, blow, blow; Lit - tle seeds be - gin to grow.

Seeds" reprinted by permission from SINGING FUN by Lucille F. Wood and Louise Binder Scott.
ght © 1954, by McGraw-Hill, Inc.

Play-Party and Singing Games are a source of delight to children in the primary grades. There are several listed below for various grade levels and it is hoped that in addition to these, children will be encouraged to "make-up" their own.

Grade I	Grade II	Grade III
How Do You Do My Partner	Ach Ja	Paw Paw Patch
Looby Loo	Blue Bird	Shoo Fly
Bow Belinda	Bingo	Polly Wolly Doodle
Sandy Maloney	Shoemaker's Dance	Patty Cake Polka
Did You Ever See A Lassie?	Hokey Pokey	Skip To My Lou

Square Dance


Strongly accented
American Play Party Game
G
D⁷
G
1 Oh,— get your-self a part-ner and dance the Lu-cy Dee.
G
D⁷
G
Yes,— get your-self a part-ner and you're the one for me.

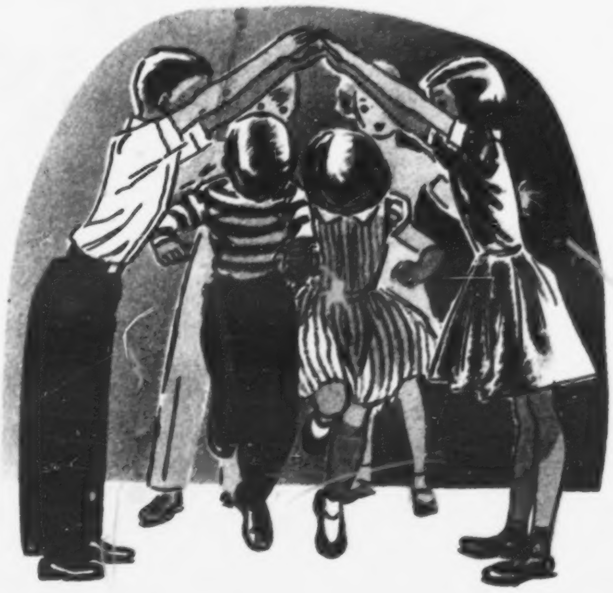
2 Now to the left you circle
And dance the Lucy Dee.
Yes, to the left you circle
And you're the one for me.

3 Now to the right you circle
And dance the Lucy Dee.
Yes, to the right you circle
And you're the one for me.

4 Now next you swing your partner
And dance the Lucy Dee.
Yes, next you swing your partner
And you're the one for me.

5 Now promenade together
And dance the Lucy Dee.
Yes, promenade together
And you're the one for me.

"Square Dance" from the BIRCHARD MUSIC SERIES, copyright © 1962, published by Summy-Birchard Company, Evanston, Illinois. All rights reserved. Used by permission.

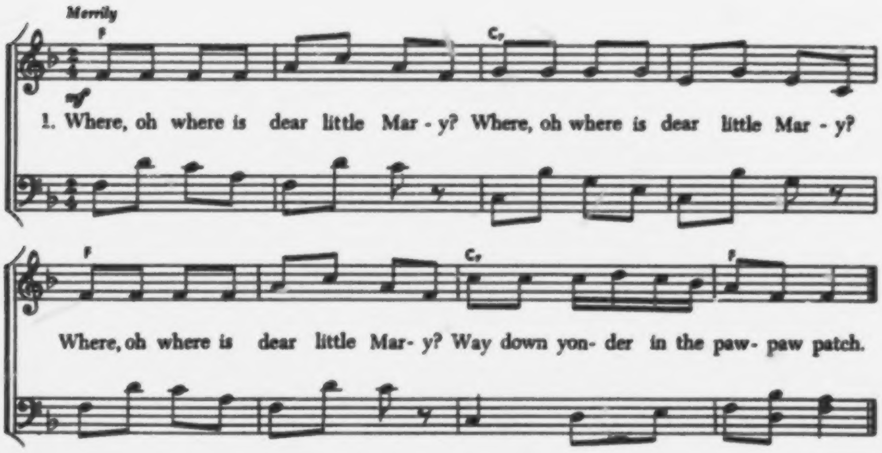


The Pawpaw Patch

Singing Game from Kentucky

"The Pawpaw Patch" from the BIRCHARD MUSIC SERIES, copyright © 1962, published by Summy-Birchard Company, Evanston, Illinois. All rights reserved. Used by permission.

This song offers an opportunity to substitute the name of a boy or a girl in the class for "Mary." It may be used for an informal "hiding" game or for the patterned game described below.


Merrily
mf
F
C₇
1. Where, oh where is dear little Mar-y? Where, oh where is dear little Mar-y?
F
C₇
F
Where, oh where is dear little Mar-y? Way down yon-der in the paw-paw patch.

2. Come on, boys, and let's go find her,
Come on, boys, and let's go find her,
Come on, boys, and let's go find her,
Way down yonder in the pawpaw patch.

3. Pickin' up pawpaws, puttin' 'em in a basket,
Pickin' up pawpaws, puttin' 'em in a basket,
Pickin' up pawpaws, puttin' 'em in a basket,
Way down yonder in the pawpaw patch.

Children form two lines facing forward. Boys stand on the left, girls on the right.

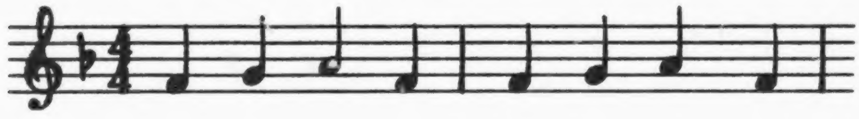
Verse 1: Substitute the name of the girl in the head couple. She circles left around the boys' line, and her own line and returns to place.

Verse 2: The boy in the head couple leads his line to the right around the girls' line, and his own line and returns to place.

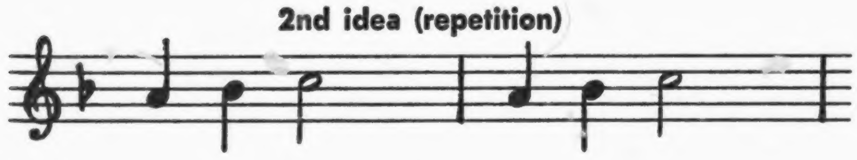
Verse 3: Children pretend to pick paw paws from the ground as each child in the head couple leads his line back on itself – girls to the right, boys to the left. The leading girl and boy meet at the foot of the lines and make an arch with raised arms. Both lines pass under the arch and return to the original position. Now there is a new head couple.

SHOWING FORM IN MUSIC THROUGH MOVEMENT TO A FAMILIAR TUNE

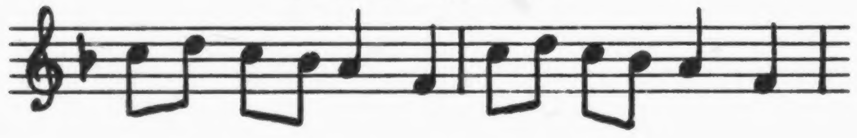
1st idea (repetition)



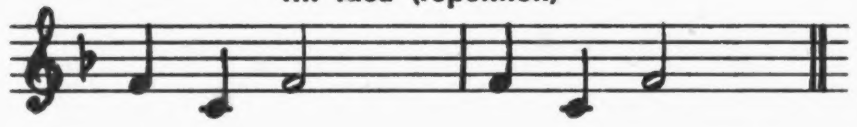
2nd idea (repetition)



3rd idea (repetition)



4th idea (repetition)



SUGGESTED MOVEMENT:

Girls stand in straight line facing front of stage or classroom.

Boys are in line on their knees in front of girls.

Girls present a different pattern of movement for each idea.

Boys repeat the identical movement.

Ask the group to sing this familiar tune on the syllable "la" or "loo" or play the tune on the resonator bells or piano as a basis for the movement indicated below:

Idea 1 — Girls extend arms upward to right.
Boys repeat.
Idea 2 — Girls move arms to left (opposite direction)
Boys repeat.
Idea 3 — Girls reach high and pretend to pull rope to ring bell twice.
Boys repeat.
Idea 4 — Girls tap left shoulder twice with palm of right hand and then raise both hands high above head.
Boys repeat.

INVITE CHILDREN TO PLAN DIFFERENT MOVEMENTS. WHAT CAN YOU WORK OUT WITH ANOTHER FAMILIAR TUNE SUCH AS "TWINKLE, TWINKLE, LITTLE STAR?"

RESOURCE MATERIALS AVAILABLE FOR MOVEMENT TO MUSIC ACTIVITIES IN THE PRIMARY GRADES

RECORDINGS	SOURCE
RCA LIBRARY FOR ELEMENTARY SCHOOLS — Rhythm Albums	**Ginn**
RCA WORLD OF FOLK DANCES (entire series)	**Ginn**
RCA ADVENTURES IN MUSIC — Selected Compositions	**Ginn**
DANCE A STORY ALBUMS	**Ginn**
HOLIDAY RHYTHMS	**Bowmar**
RHYTHM TIME	**Bowmar**
NATURE AND MAKE BELIEVE (BOL #52)	**Bowmar**
ANIMALS AND CIRCUS (BOL #51)	**Bowmar**
PICTURES AND PATTERNS (BOL #53)	**Bowmar**
MARCHES (BOL #54)	**Bowmar**
PHOEBE JAMES CREATIVE RHYTHMS (Available in many record shops)	
MY PLAYFUL SCARF — Children's Record Guild (Available in many record shops)	

SUPPLEMENTARY MATERIAL

SINGING GAMES — Crowninshield	**Willis Publishing Co.**
SING AND DANCE — Hunt and Wilson	**Schmitt, Hall and McCreary, Inc.**
CREATIVE MOVEMENT FOR CHILDREN — Andrews	**Prentice-Hall, Inc.**
LEARNING MUSIC THROUGH RHYTHM — Hood and Schultz	**Ginn and Co.**
THIS IS RHYTHM — Jenkins	**Oak Publishing Co.**

ALL MAJOR PUBLISHERS OF MUSIC TEXTS, AS WELL AS THE RECORDINGS LISTED ABOVE HAVE MANY EXCELLENT TEACHING SUGGESTIONS IN THIS AREA OF MUSICAL ACTIVITY.

Suggestions:

FOR EVALUATING CLASSROOM MOVEMENT TO MUSIC ACTIVITIES IN THE PRIMARY GRADES

	YES	NO
1. Do you provide in your classroom the opportunity for children to respond to music through movement?		
2. Do you encourage, but not force any child to participate until he is ready?		
3. Do you sometimes work with a few children at a time so that they will have plenty of space for response?		
4. Do you familiarize children with the music before asking them to move to it?		
5. Do you use recordings, poems, or pictures to motivate movement to music?		
6. Do you use properties, when appropriate to enrich or enhance any type of movement-to-music activity (such as scarves, Indian head-dresses and simple costumes)?		
7. Do you provide sympathetic assistance for youngsters who have problems with movement activities such as skipping?		
8. Do you provide opportunities for interpretive, imitative, as well as basic and patterned movement?		
9. Do you become thoroughly familiar with the instructions before presenting a play party or signing game?		
10. Do you encourage children to "make-up" play party games of their own?		
11. Do you select singing games according to the interest and physical capabilities of the class?		
12. Do you establish in your classroom an environment conducive for children's creative, spontaneous movement to music?		
13. Do you aid children in understanding simple form in music through movement?		

INSTRUMENTS OFFER CHILDREN many enjoyable ways of responding to music. The main purpose is to establish an awareness of the different qualities of sound, and give children opportunities to explore for themselves instruments such as:

Percussion Instruments — triangles, tambourines, drums, rhythm sticks, claves (CLAHV-es), cymbals, finger cymbals, maracas, castanets, sand blocks, coconut shells, bells and the wood block.
Melody Instruments — resonator bells, xylophones, piano.
Harmony Instruments — autoharp, resonator bells, piano.

In the beginning children need ample time to experiment with all the instruments and to manipulate each one freely by itself. The teacher may then want to make a few suggestions about holding and playing the instrument properly in order to obtain the best results. It is also important to demonstrate how each instrument may be played. By showing an interest in tone quality, the teacher helps children to understand that the instruments are for making music and that they are not to be used as playthings or as noise-makers.

Hickory dickory dock,
(rhythm sticks)
The mouse ran up the clock;
(glissando upward on xylophone or melody bells)
The clock struck one,
(gong or cymbal played with mallet)
The mouse ran down.
(glissando downward on xylophone or melody bells)
Hickory dickory dock.
(rhythm sticks)

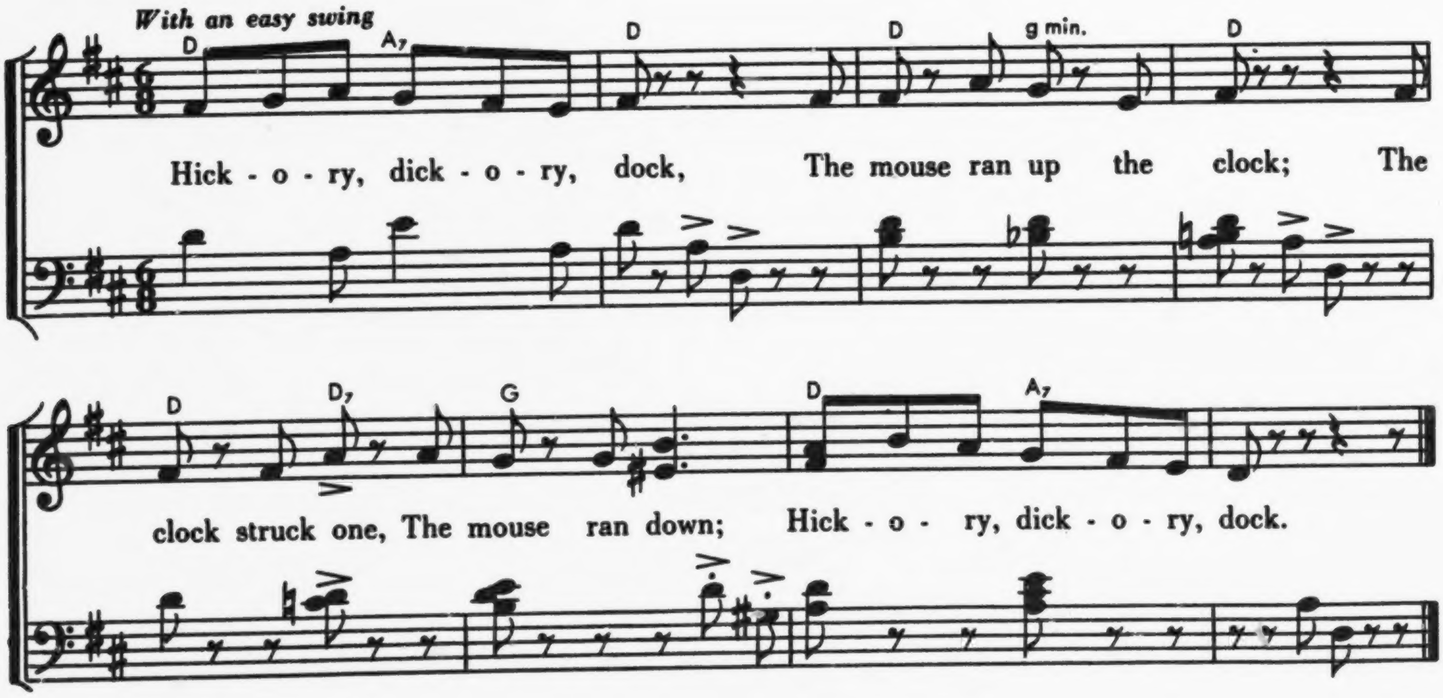
"Hickory Dickory Dock" from THIS IS MUSIC, Book I, by William R. Sur, Adeline McCall, William R. Fisher, and Mary R. Tolbert. Copyright © 1962 by Allyn and Bacon, Inc., Used by permission.

The playing of instruments may be combined with dramatization. Some children will enjoy acting out this song while others play instruments.

Hickory, Dickory, Dock

"Hickory Dickory Dock" from MUSIC THROUGH THE DAY, © 1964, Silver Burdett Company. Used by permission.

MOTHER GOOSE RHYME
MUSIC BY J. W. ELLIOTT

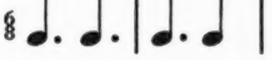

With an easy swing
D
A7
D
D
g min.
D
Hick - o - ry, dick - o - ry, dock, The mouse ran up the clock; The
D
D7
G
D
A7
clock struck one, The mouse ran down; Hick - o - ry, dick - o - ry, dock.

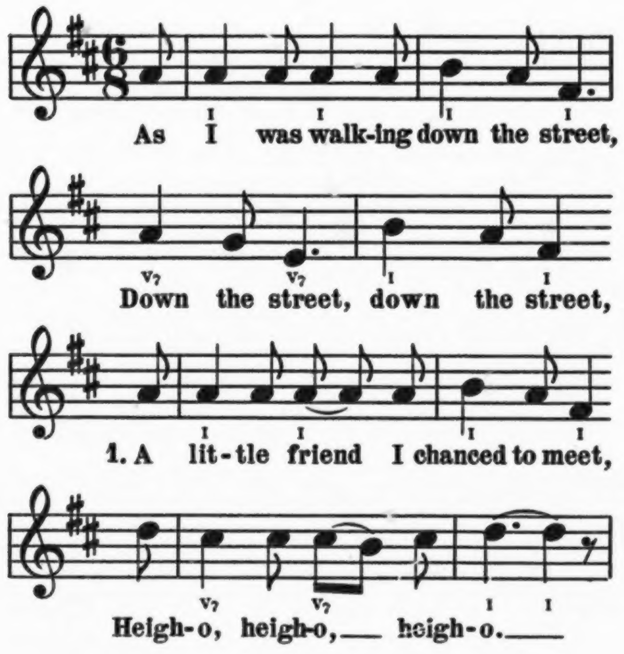
Instruments may be used for interludes, introductions, or endings and to provide an accompaniment for a song.

Rig-a-Jig-Jig and Away We Go

"Rig-a-Jig-Jig" from MUSIC ROUND THE CLOCK, Together We Sing Music Series, Follett Pub. Co. Used by permission.

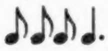
INTRODUCTION: A WALKING RHYTHM
PLAYED ON A WOOD BLOCK

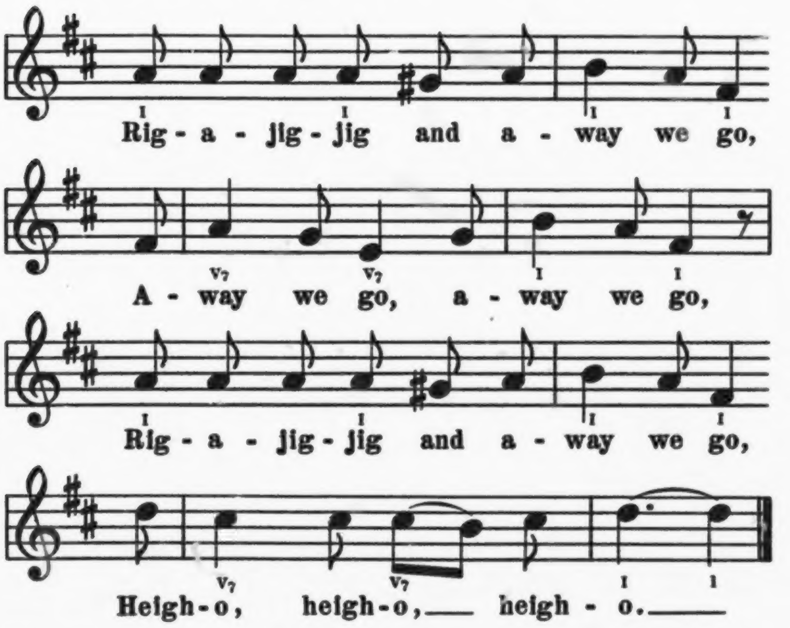




As I was walk-ing down the street,
Down the street, down the street,
1. A lit-tle friend I chanced to meet,
Heigh-o, heigh-o, heigh-o.
I I I I
V7 V7 I I
I I I I
V7 V7 I I

2. A fairy piper . . .
3. A cowboy tall . . .
4. A tiny elf . . .
5. A dear old lady . . .

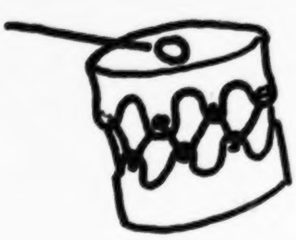
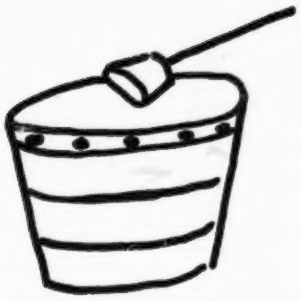
Now play a pattern on the wood block that says "Rig-a-jig-jig"
( *) over and over for the rest of the song.*

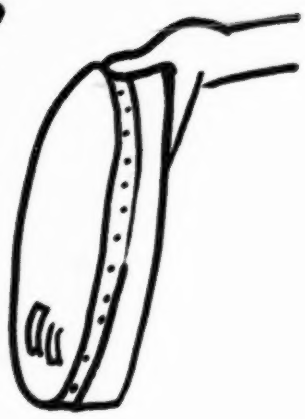


Rig-a-jig-jig and a-way we go,
A-way we go, a-way we go,
Rig-a-jig-jig and a-way we go,
Heigh-o, heigh-o, heigh-o.
I I I I
V7 V7 I I
I I I I
V7 V7 I I

FOR AUTOHARP IN C: I = C Maj.; $V_7 = G_7$.

American Folksong



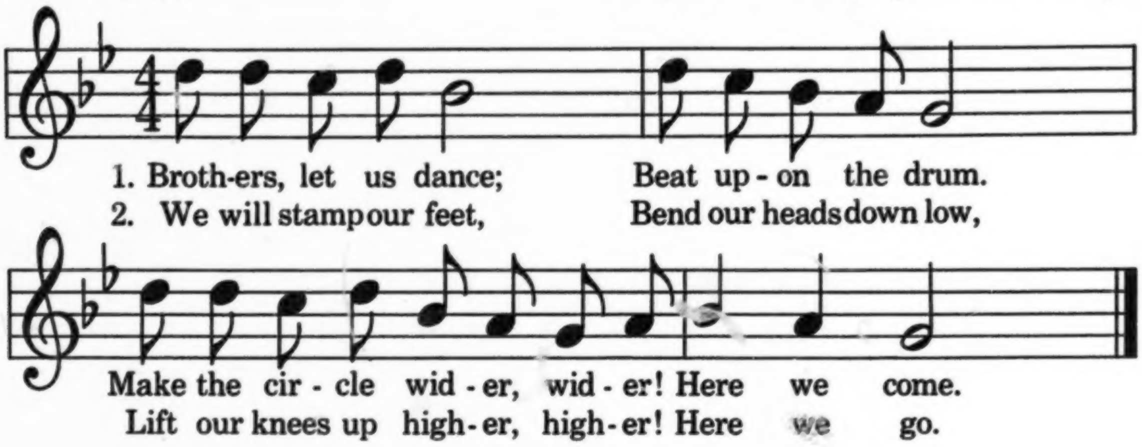
Drums

Instruments may also be used to accompany rhythmic activities, dancing, singing games.

Brothers, Let Us Dance

Katherine S. Bolt

Dance of the Warm Spring Indians from Oregon



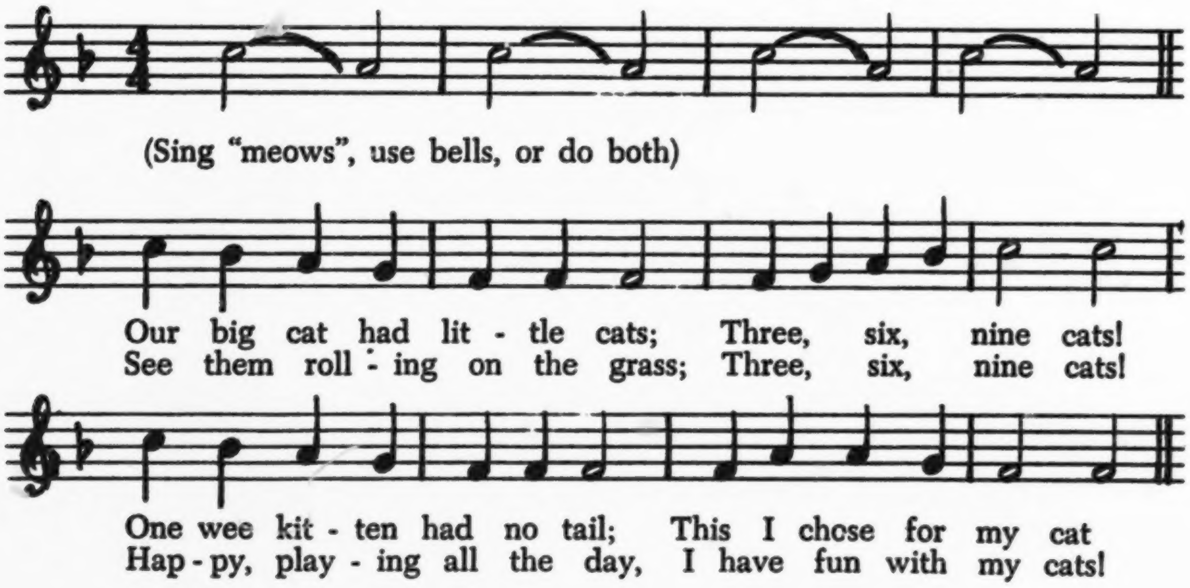
1. Broth-ers, let us dance; Beat up-on the drum.
2. We will stamp our feet, Bend our heads down low,
Make the cir-cle wid-er, wid-er! Here we come.
Lift our knees up high-er, high-er! Here we go.

"Brothers, Let Us Dance," from SINGING AND RHYMING, Our Singing World Series, Ginn and Company. Used by permission.

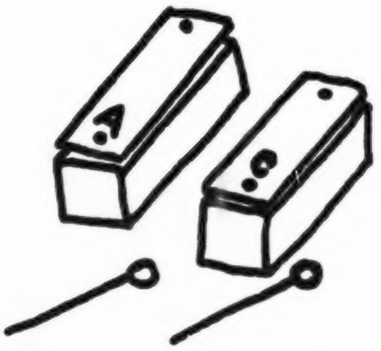
Instruments may be used to make children aware of tonal patterns.

MY LITTLE CATS

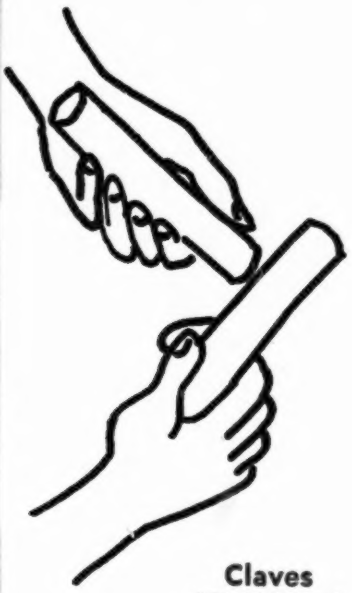
"My Little Cats," from MUSIC AROUND THE CLOCK, Together We Sing Music Series, Follett Publishing Company. Used by permission.


(Sing "meows", use bells, or do both)

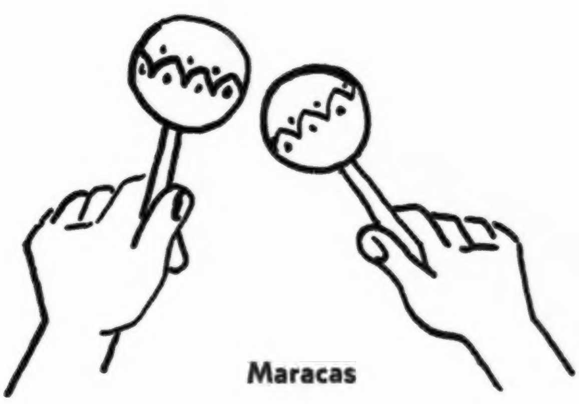
Our big cat had lit-tle cats; Three, six, nine cats!
See them roll-ing on the grass; Three, six, nine cats!
One wee kit-ten had no tail; This I chose for my cat
Hap-py, play-ing all the day, I have fun with my cats!



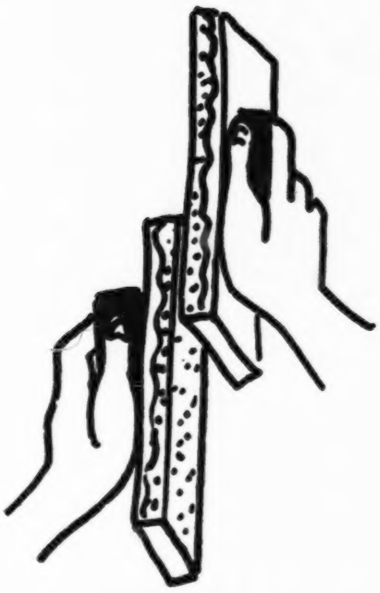
Resonator Bells



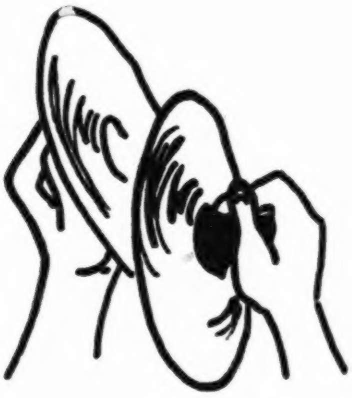
Claves
(CLAHV-es)



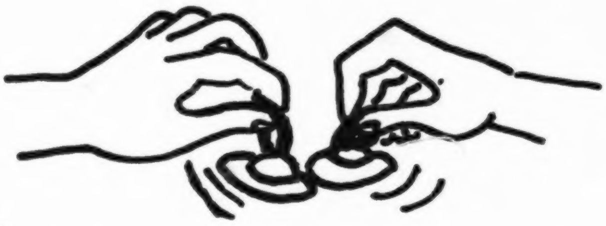
Maracas



Sand block



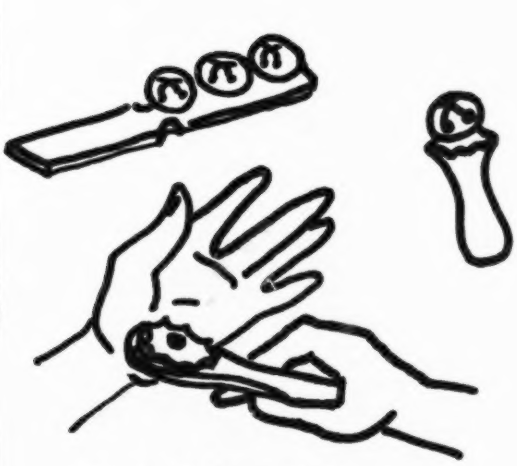
Cymbals



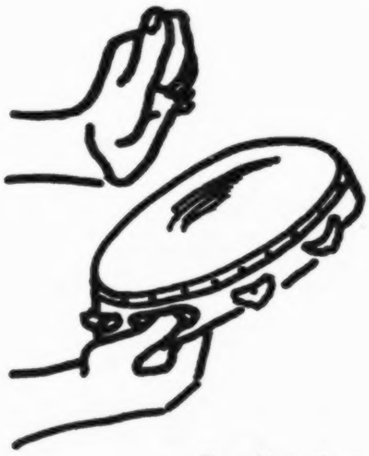
Finger Cymbals

Help children discover that:

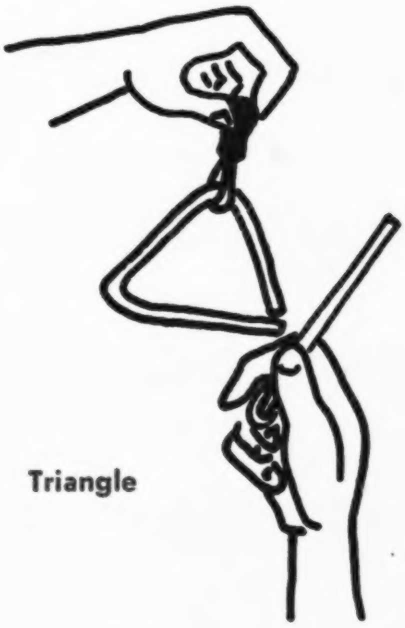
JINGLE BELLS when tapped give greater precision than when shaken.
DRUMS differ in tone quality when tapped with the fingers on the rim or in the center.
CLAVES are more resonant when one is held freely in cup-shaped hand.
CYMBALS are struck with a glancing blow, or sometimes one cymbal is struck with a mallet.
FINGER CYMBALS must vibrate freely and are easier to play if one cymbal is held steady.
JINGLE CLOGS are tapped against the palm of the free hand.
RHYTHM STICKS are easier to play if one stick is held steady and struck near the end.
SAND BLOCKS are stroked not struck together.
TAMBOURINES can either be tapped or shaken according to the effect desired.
TONE BLOCKS are of different pitch depending upon size.
TRIANGLES must vibrate freely; differ in pitch depending upon size.



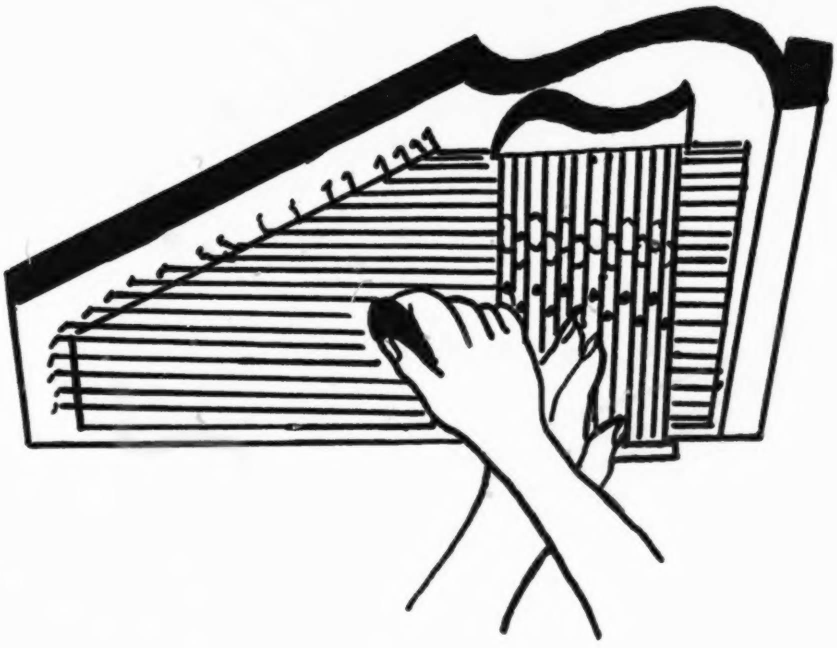
Jingle Bells and Clogs



Tambourine



Triangle



The AUTOHARP

The 12-bar autoharp is recommended for classroom use. In the primary grades, it will be played mainly by the teacher. It may also be played by children.

Although the picture above shows the right hand strumming on the left of the chordbars, the strumming may be done on the right side of the bars as well.

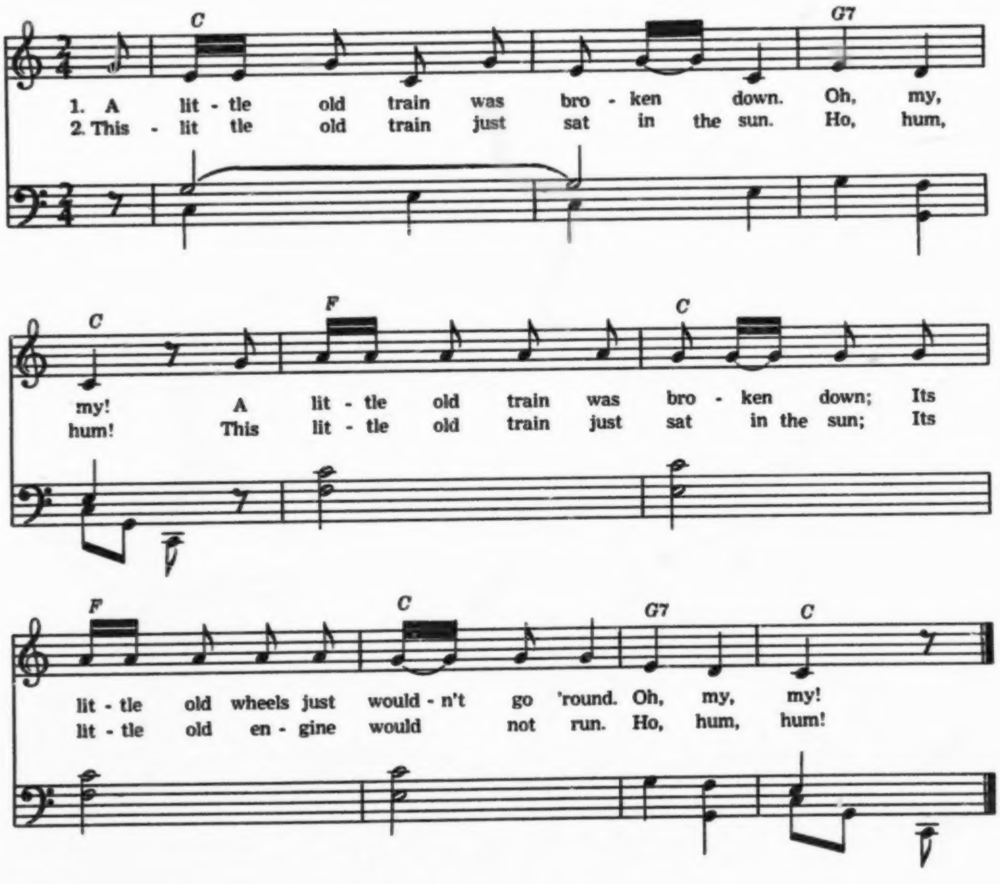
Remember to:
Press down firmly only one bar at a time.
Begin strumming close to your body and move the pick away from you.

Instruments may be used to make a song more meaningful.

Which instruments would you choose for this song?

Little Old Train

L.F.W.



C
G7
F
1. A lit - tle old train was bro - ken down. Oh, my, my! A lit - tle old train was bro - ken down; Its lit - tle old wheels just would - n't go 'round. Oh, my, my!
2. This lit tle old train just sat in the sun. Ho, hum, hum! This lit - tle old train just sat in the sun; Its lit - tle old en - gine would not run. Ho, hum, hum!

3. Its little old whistle would not blow, Toot, toot, toot.
Its little old whistle would not blow,
For it was full of rain and snow; Toot, toot, toot.
4. Its little old bell forget to ring, Ding, ding, ding.
Its little old bell forgot to ring
The simple song it used to sing, Ding, ding, ding.
5. It cried and cried for the engineer, Splash, splash, splash.
It cried and cried for the engineer,
The saddest thing you ever did hear; Splash, splash, splash.
6. And then one day, say, what do you know? Choo, choo, choo.
And then one day, say, what do you know?
That little old train just started to go; Choo, choo, choo.
7. Its little old whistle started to blow, Toot, toot, toot.
Its little old whistle started to blow
And blew away the rain and snow; Toot, toot, toot.
8. Its little old bell began to ring, Ding, ding, ding.
Its little old bell began to ring
The simple song it used to sing: Ding, ding, ding.
9. It chug, chug, chugged right down the track, Clackity, clackity, clac
It chug, chug, chugged right down the track
With steam a-rolling from its stack; Clackity, clackity, clack.

"Little Old Train" reprinted by permission from MORE SINGING FUN by Lucille F. Wood and Louise Binder Scott.
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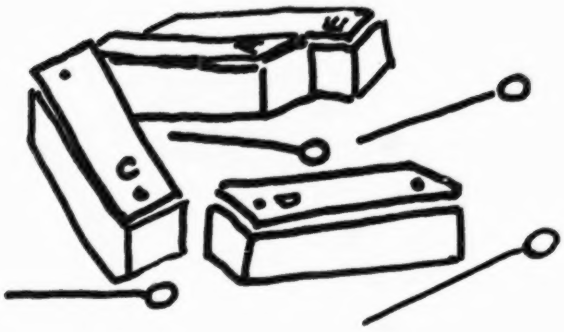


RESONATOR BELLS

A chromatic set of 20 bells in which each bell can be removed and given to individuals to play. The bells are particularly useful with songs employing a limited number of chords. 25 bell sets are also available.

SUGGESTIONS FOR EVALUATING CLASSROOM INSTRUMENTAL ACTIVITIES IN THE PRIMARY GRADES

	YES	NO
1. Do you introduce the instruments one at a time, making children conscious of the tone quality of each one?		
2. Do you help children play the instrument in such a way as to produce the desired musical effect?		
3. Do you use instruments as a means of developing musical understanding (high and low; loud and soft; fast and slow)?		
4. Do you guide children in choosing the appropriate instrument or instruments to enrich other classroom musical activities?		
5. Do you play an identification game occasionally to help children become better acquainted with the various instruments?		
6. Do you have melody and percussion instruments available for daily use in your classroom?		
7. Do you have a set of resonator bells in your classroom?		
8. When appropriate, do you use the autoharp as an accompaniment for singing?		

MUSIC

in the INTERMEDIATE GRADES

GIRLS AND BOYS ENTERING the intermediate grades have already had many previous experiences in singing, music listening, expressive movement to music and playing classroom melody and percussion instruments. They will also have gained some general concepts as to how music notation looks and what the music symbols represent in terms of melody, rhythm and design. A few of them will have started individual instrumental study with private music teachers, and such study as well as participation in the school band, orchestra, and choral groups should be encouraged.

The music curriculum planned for students in grades four, five and six should continue the same types of activities initiated in the primary grades, but with greater depth and breadth of experience as would be appropriate for youngsters who are more mature and capable of specific and intensive musical learning.

Singing should include unison as well as two and three part songs, rounds, partner songs and descants. Music listening endeavors should be more analytical in approach, making possible a wider acquaintance with appropriate works of major composers, thus continuing the development of listening skills both in the classroom and in large group situations. Opportunities should be offered for extensive use of harmony, melody and percussion instruments, including a thorough study of the instruments which comprise the four sections of the symphony orchestra.

During the time children are in the intermediate grades, major emphasis should be placed on using and understanding music notation in all musical activities. Learning about music notation is not an end in itself, but rather a means to an end, namely, producing music. Children should be motivated to gain increasing independence in using and "bringing to life" the printed page of musical notation through their own individual performance or through group performance. ●

SINGING

SINGING IS THE HEART OF THE MUSIC PROGRAM, and through singing, children express and share their feelings.

It is assumed that girls and boys in the intermediate grades already know many songs and have learned to use their singing voice with confidence and satisfaction.

In the intermediate grades, in addition to unison singing, children are taught many rounds, songs with descants, and part songs. It should be noted that children in the fifth and sixth grades anticipate part singing with keen interest and this skill should be developed carefully and consistently.

Girls and boys should always be made aware of the importance of pleasing tone quality, clear diction, and good posture in their singing activities.

Special attention should be given in the intermediate grades to singing songs from music notation. Reading music (like language reading) is an eye-ear process of comprehending the symbols.

Music vocabulary and music symbols should become more meaningful to children as they see, hear, sing and discuss the music notation found in their song material.

It is also realized that girls and boys should learn a variety of songs from many sources.

Boys and girls who have particular interest and ability in singing should be given an opportunity to participate in a school chorus or glee club under the guidance of a competent director.

THE SONGS ON THESE PAGES are typical of the materials available in all music series. Teachers will wish to select many other comparable songs which lend themselves for a variety of valid classroom musical experiences. Girls and boys enjoy:

— holiday and seasonal songs
— songs of our country
— songs of many countries
— songs with "boy and girl appeal"
— rounds and part songs
— songs with descants
— humorous songs
— songs for dramatization
— songs with which instruments can be used for accompaniment
— songs which provide possibilities for expressive singing.

PUBLISHERS OF MUSIC SERIES

ALLYN AND BACON PUBLISHING COMPANY
AMERICAN BOOK COMPANY
FOLLETT PUBLISHING COMPANY
GINN AND COMPANY
PRENTICE-HALL, INC.
SILVER BURDETT COMPANY
SUMMY-BIRCHARD PUBLISHING COMPANY

See page 107 for complete addresses and other information

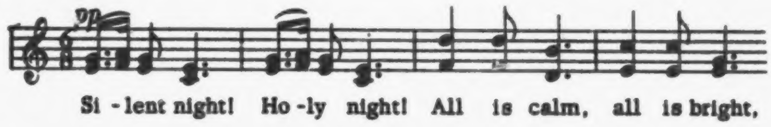
Suggestions:

THERE IS NO MORE THRILLING or satisfying experience for children in the intermediate grades than that of singing together in harmony. Listed below are some suggestions for developing part-singing in your classroom:

FOR DEVELOPING PART-SINGING

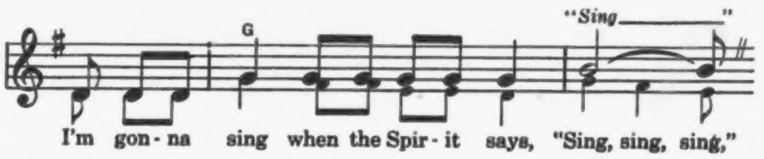
Girls and boys should experience a feeling of immediate success when they undertake part singing. Readiness for singing in harmony should include rounds, canons, descant songs, and "partner songs".

The first songs to be sung in harmony should be simple and easy to sing. For example, harmony in thirds or sixths will be the easiest and most effective for beginning part singing.

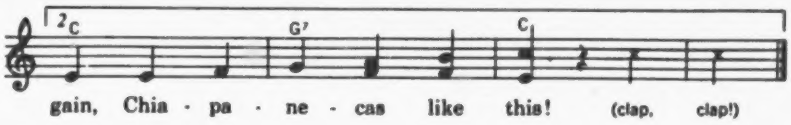


Music should contain no complicated rhythmic patterns in beginning two-part singing.

Sustaining the tones of a chord is a technique which should be used often.


G
"Sing ______"
I'm gon - na sing when the Spir - it says, "Sing, sing, sing,"

One group of children may sustain a chord tone against the melody or moving part that is being sung by a second group. A good example of this would be the harmony which can be used at the end of a song.



IT IS ESSENTIAL TO DEVELOP in children the ability to hear one or more parts when sung in relation to their part. This is a long range process in which the "ear" plays an equally important role with the eye.

The feeling of harmony can be developed and reinforced by the use of such instruments as the resonator bells.

When grouping your students for part singing, refer to them as Part One and Part Two as well as Soprano and Alto, and in three part music – high, middle, and low.

Part-singing is more successful when students singing the same part are grouped together.

Often part singing can be developed by having a small group of students gather around the teacher or around a child who is a strong leader.

In general, part singing can be more successful when some independent singers are seated in each section.

There should be no permanent assignment of any individual voice to a specific part. Children should have the opportunity to sing the melody in some songs and to sing the harmony part in others.

Encourage vocal independence in children through the use of duets, trios, and small ensembles.

Readiness for part-singing varies according to the musical background of the students.

Singing in parts should supplement, not replace, singing in unison.

Suggestions:

FOR DEVELOPING MUSIC READING

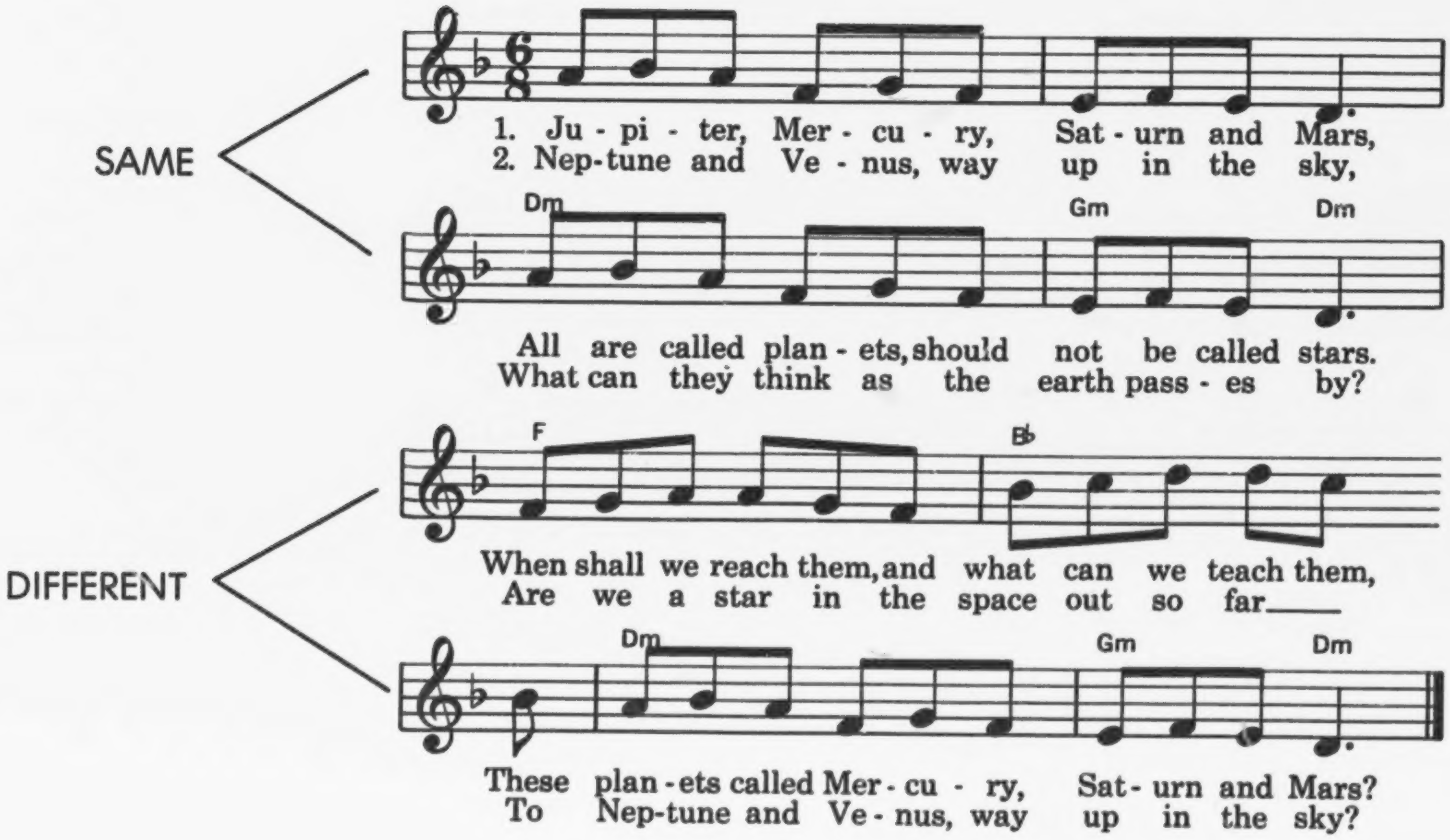
MUSIC READING (as in language reading) is a process of looking at music notation for meaning. In music this has to do with such elements as pitch, rhythm, and dynamics. Teachers may help children in several ways to develop increasing independence in using and understanding the printed page of music. The initial study of music notation should be based on familiar song material.

Some suggestions are:

Encourage students to follow the notation in their books or from a chart as the song is sung or played by the teacher or as it is heard from a recording. Attention should be focused upon phrases or groups of notes (tonal patterns) rather than upon individual notes.

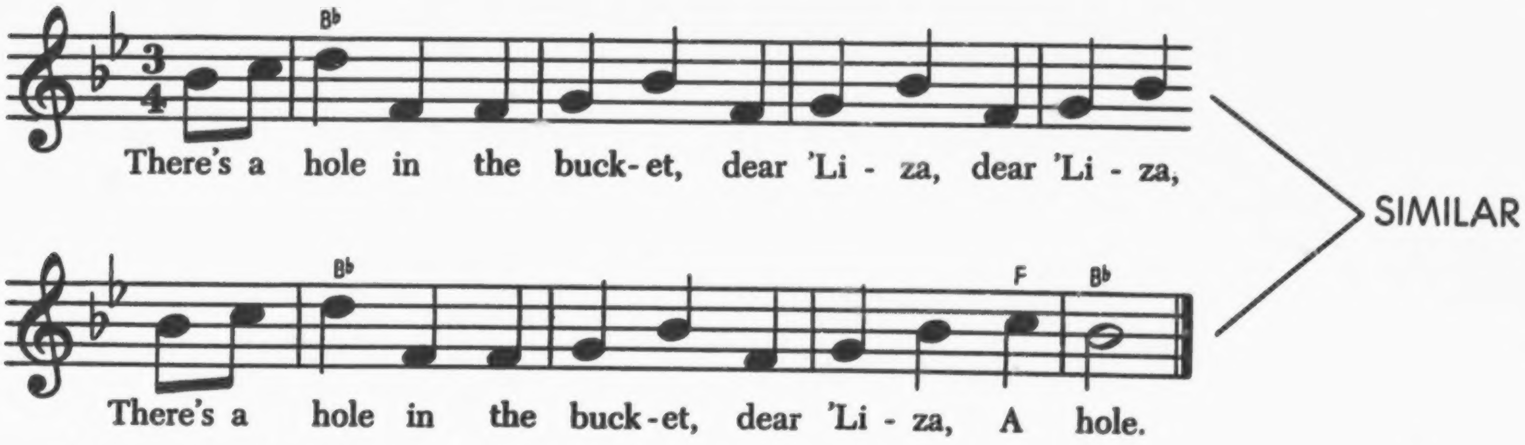
Encourage them to discover familiar tonal and rhythmic groupings that are **same, similar, different,** or **parallel,** as this is one of the most important concepts to grasp in music reading.

PLANETS


SAME
DIFFERENT
1. Ju - pi - ter, Mer - cu - ry, Sat - urn and Mars,
2. Nep-tune and Ve - nus, way up in the sky,
Dm
Gm
Dm
All are called plan - ets, should not be called stars.
What can they think as the earth pass - es by?
F
B♭
When shall we reach them, and what can we teach them,
Are we a star in the space out so far
Dm
Gm
Dm
These plan - ets called Mer - cu - ry, Sat - urn and Mars?
To Nep-tune and Ve - nus, way up in the sky?

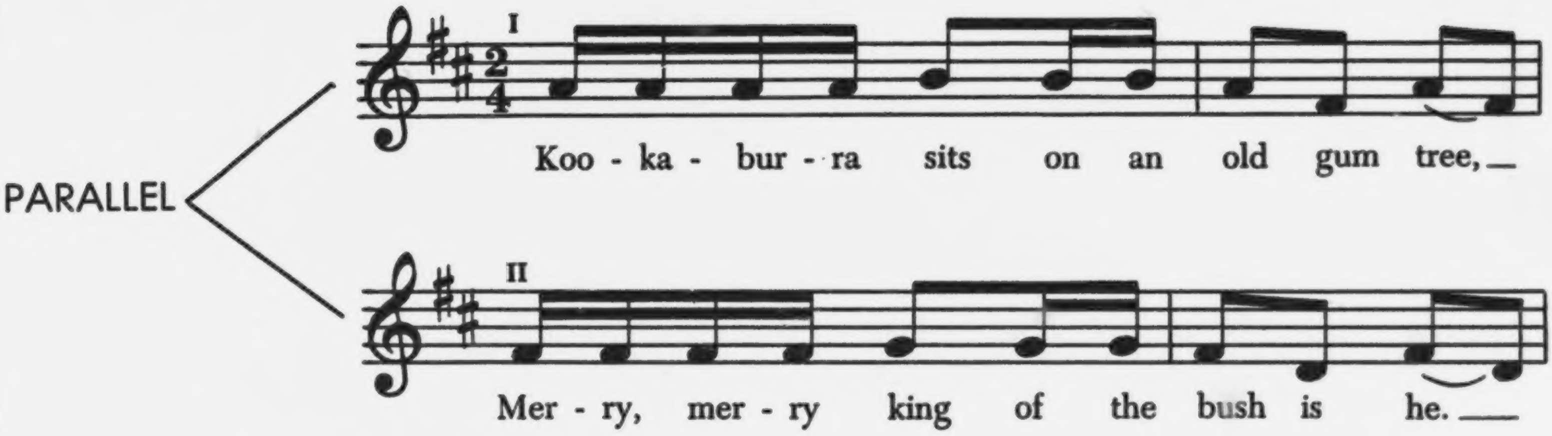
"Planets" from THIS IS MUSIC, Book IV, by William R. Sur, Mary R. Tolbert, William R. Fisher, and Gladys Pitcher
Copyright © 1961 by Allyn and Bacon, Inc. Used by permission.

THE HOLE IN THE BUCKET


B♭
There's a hole in the buck - et, dear 'Li - za, dear 'Li - za,
SIMILAR
B♭
F
B♭
There's a hole in the buck - et, dear 'Li - za, A hole.

"Hole In The Bucket" from MUSIC NEAR AND FAR, © 1964,
Silver Burdett Company. Used by permission.

KOOKABURRA


PARALLEL
I
II
Koo - ka - bur - ra sits on an old gum tree,
Mer - ry, mer - ry king of the bush is he.

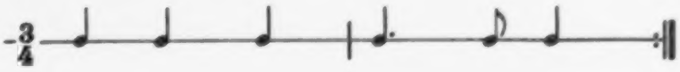
"Kookaburra" from THE DITTY BAG by Janet E. Tobitt.
Used with permission of the author.

USE MELODY INSTRUMENTS, such as the resonator bells, to reinforce the melody or to help students hear certain intervals. They may also be used for giving the starting pitch or for adding counter melodies.

Present specific information such as key signatures, note names, rhythmic patterns, and the like, in a musical setting and discuss them with the students in terms of the effect or meaning they convey.

Meter signatures such as $\frac{4}{4}$ or $\frac{3}{4}$ can be explained to indicate how the rhythm of the song moves. For example, marches are in one kind of meter, waltzes in another. It is also important to understand that the main accent usually comes on the first beat of each measure (measures being separated by bar lines which serve to group the beats. See page 12).

Seeing patterns of rhythmic notation which can be tapped, clapped, or played on percussion instruments help clarify the rhythmic aspects of notation for students. In rhythmic notation the clef and staff lines need not be used.



It is important for the student to hear the key center of the song (often referred to as the tonic). This tonality can be provided by the use of melody instruments, the teacher's voice, or a recording. Although children may be taught how to find "do" and the name of the key or "tonic chord" (see page 103), it is far more important that they hear and learn to reproduce the correct pitch either vocally or with instruments.

Children can learn that in music a phrase expresses a musical idea just as a sentence expresses an idea in written form. It is important that they discover both by ear and eye which phrases are exactly alike, almost alike, or definitely different. Often a teacher clarifies this by writing on the board letters to indicate these similarities or differences, such as: A A indicating two phrases that are exactly alike or A B, two phrases that are different.

Teachers should use a variety of easy material for music reading purposes. It is better to read many new songs with a little help than to struggle with a few difficult songs without help. It is not necessary to perfect each new song.

"Music, the Expressive Language" and "Introduction to Music Reading" by Sutherland Films will prove most helpful. (See page 105 for other information.)

Musical notation may be discovered through the use of melody instruments. (See page 66 Instrumental.)

It is recognized that there is no one best way to develop music reading. Some teachers prefer to use syllables, some use numbers, others prefer the neutral syllable "loo", or a combination of all of these.

If music reading is to be effective and functional in the over-all musical development of boys and girls, it must be taught as a vital, living part of music itself and not as unrelated verbal drill. Music is the end — notation is the means.

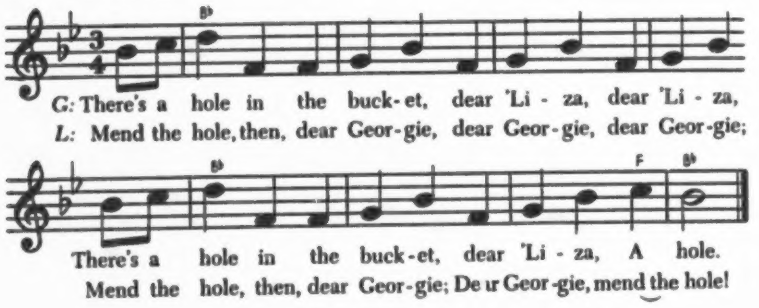
THE SONG MATERIAL PRESENTED on the following pages includes examples of the types of selections most often used in the intermediate grades. The teacher will note in the organization of these materials that rounds, canons and "partner songs" are first used (usually in the 4th grade) in building readiness for singing in harmony. Generally speaking, part singing does not receive major emphasis until grades five and six. The examples of two and three part songs included below are intended to show sequential development progressing from familiar songs in which only the ending (or refrain) is sung in harmony, to easy two part songs, songs with descants, and culminating with three part selections. Choral speech is made a part of this section to suggest its possibilities for occasional use with choral background in both classroom activities and for school programs.

A humorous song to vary the daily routine. Girls and boys are given the opportunity for solos or ensemble singing.

The Hole in the Bucket

Georgie and Liza make a long song out of silly things about a bucket.

AMERICAN FOLK SONG


B♭
G: There's a hole in the buck-et, dear 'Li - za, dear 'Li - za,
L: Mend the hole, then, dear Geor-gie, dear Geor-gie, dear Geor-gie;
B♭
F
B♭
There's a hole in the buck-et, dear 'Li - za, A hole.
Mend the hole, then, dear Geor-gie; Dear Geor-gie, mend the hole!

G: With what shall I mend it,
L: With a straw, then,

G: If the straw be too long,
L: Cut the straw, then, dear

G: With what shall I cut it,
L: With a knife, then,

G: If the knife be too dull,
L: Whet the knife, then,

G: With what shall I whet it,
L: With a stone, then,

G: If the stone be too rough,
L: Smooth the stone, then,

G: With what shall I smooth it,
L: With water, dear Georgie,

G: In what shall I fetch it,
L: In a bucket,

(Spoken) L: There's a hole in the bucket!

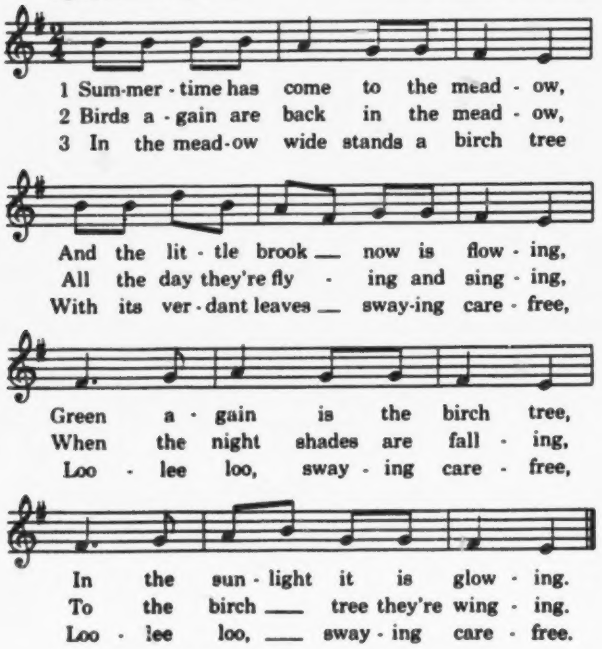
"Hole In The Bucket" from MUSIC NEAR AND FAR, © 1964, Silver Burdett Company. Used by permission.

The Birch Tree

"The Birch Tree" from the BIRCHARD MUSIC SERIES, copyright © 1962, published by Summy-Birchard Company, Evanston, Illinois. All rights reserved. Used by permission.

Lightly accented (♩ - 96)

Russian Folk Tune (Words by Hansi Chambers)


1 Sum-mer - time has come to the mead - ow,
2 Birds a - gain are back in the mead - ow,
3 In the mead-ow wide stands a birch tree
And the lit - tle brook ___ now is flow - ing,
All the day they're fly - ing and sing - ing,
With its ver - dant leaves ___ sway-ing care - free,
Green a - gain is the birch tree,
When the night shades are fall - ing,
Loo - lee loo, sway - ing care - free,
In the sun - light it is glow - ing.
To the birch ___ tree they're wing - ing.
Loo - lee loo, ___ sway - ing care - free.

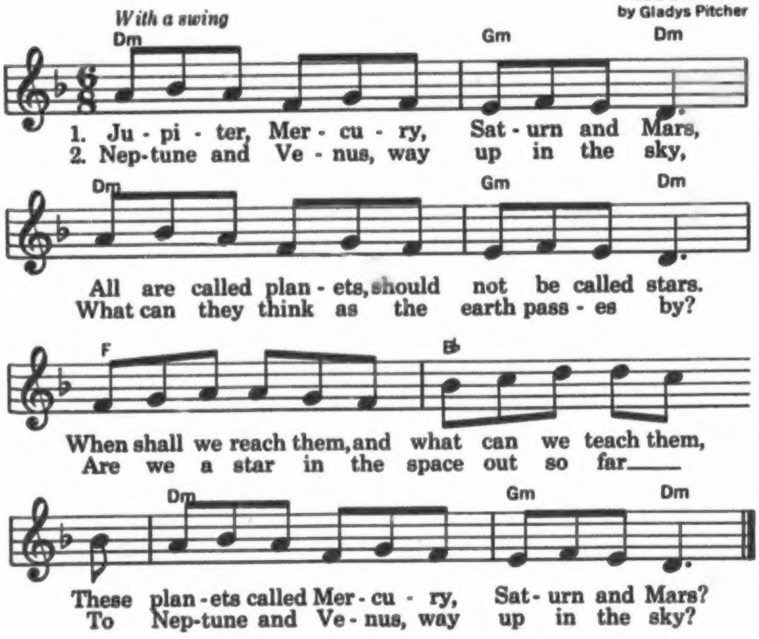
*Recording: Tchaikovsky, "Fourth Movement" from *Symphony No. 4 in F Minor* (RCA Adventures in Music VI, Vol. 2).

An art song related to listening.

Typical of the many possibilities of relating music to other subject areas:

Planets

Music and Words
by Gladys Pitcher


With a swing
Dm
Gm
Dm
1. Ju - pi - ter, Mer - cu - ry, Sat - urn and Mars,
2. Nep-tune and Ve - nus, way up in the sky,
Dm
Gm
Dm
All are called plan - ets, should not be called stars.
What can they think as the earth pass - es by?
F
B♭
When shall we reach them, and what can we teach them,
Are we a star in the space out so far___
Dm
Gm
Dm
These plan - ets called Mer - cu - ry, Sat - urn and Mars?
To Nep-tune and Ve - nus, way up in the sky?

How many phrases are just alike in this song?
How many planets are there? Can you name them all?
Is the earth a star or a planet?

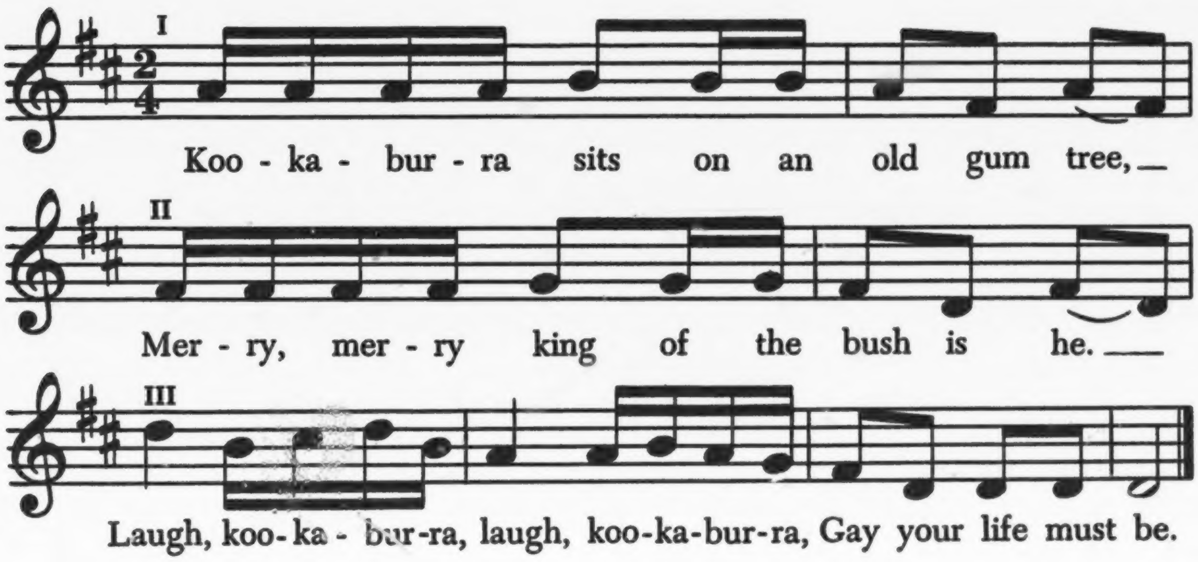
Perhaps you can listen to the recording *The Planets* by Gustav Holst.

"Planets" from THIS IS MUSIC, Book IV, by William R. Sur, Mary R. Tolbert, William R. Fisher, and Gladys Pitcher. Copyright © 1961 by Allyn and Bacon, Inc. Used by permission.

The kookaburra is an Australian bird that has a raucous, laughing call.

Kookaburra

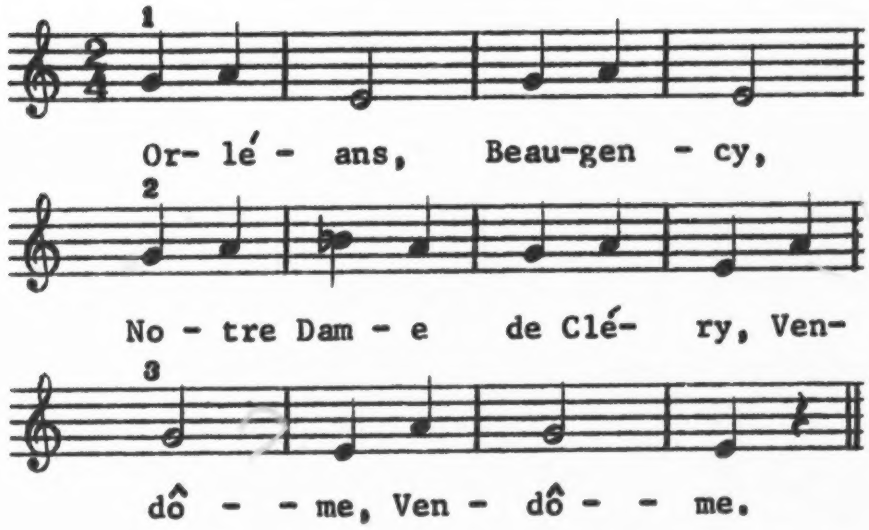
WORDS BY M. SINCLAIR
ROUND FROM AUSTRALIA


I
Koo - ka - bur - ra sits on an old gum tree,
II
Mer - ry, mer - ry king of the bush is he.
III
Laugh, koo-ka - bur-ra, laugh, koo-ka-bur-ra, Gay your life must be.

"Kookaburra" from THE DITTY BAG by Janet E. Tobitt. Used with permission of the author.

- **Two rounds with different musical possibilities:**

CATHEDRAL BELLS


1
Or- lé - ans, Beau-gen - cy,
2
No - tre Dam - e de Clé- ry, Ven-
3
dô - - me, Ven - dô - - me.

"Cathedral Bells" from VOICES OF THE WORLD, Together We Sing Music Series, Follett Publishing Co. Used by permission.

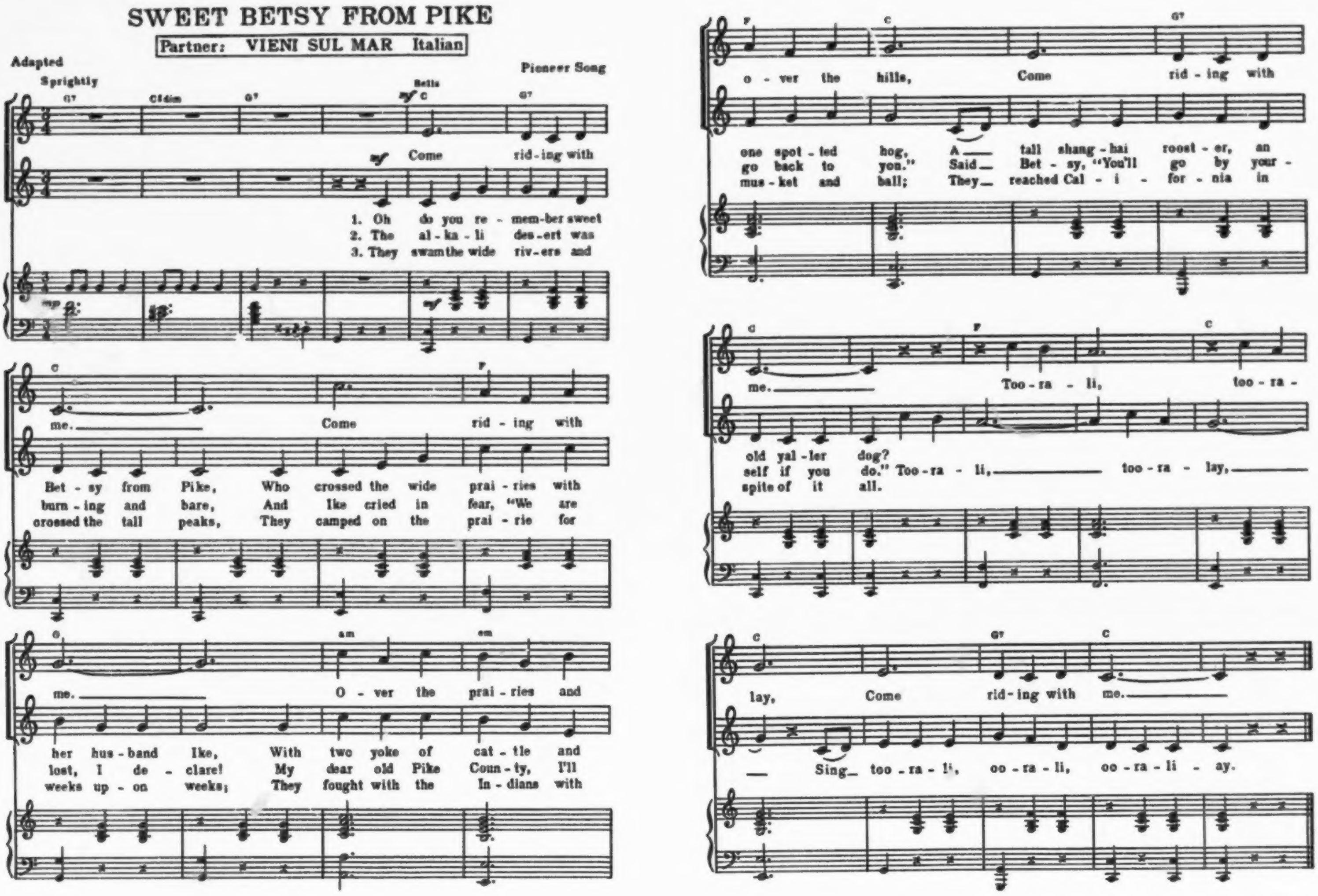
(Or-lay-awn, Boh-jon-cee, No-tra-dah-mah duh-Clair-ree, Von-doh-mah, Von-doh-mah)

- **Two songs to be sung as Partner Songs:**

"Sweet Betsy From Pike" from MORE PARTNER SONGS, Ginn and Company. Used by permission.

SWEET BETSY FROM PIKE

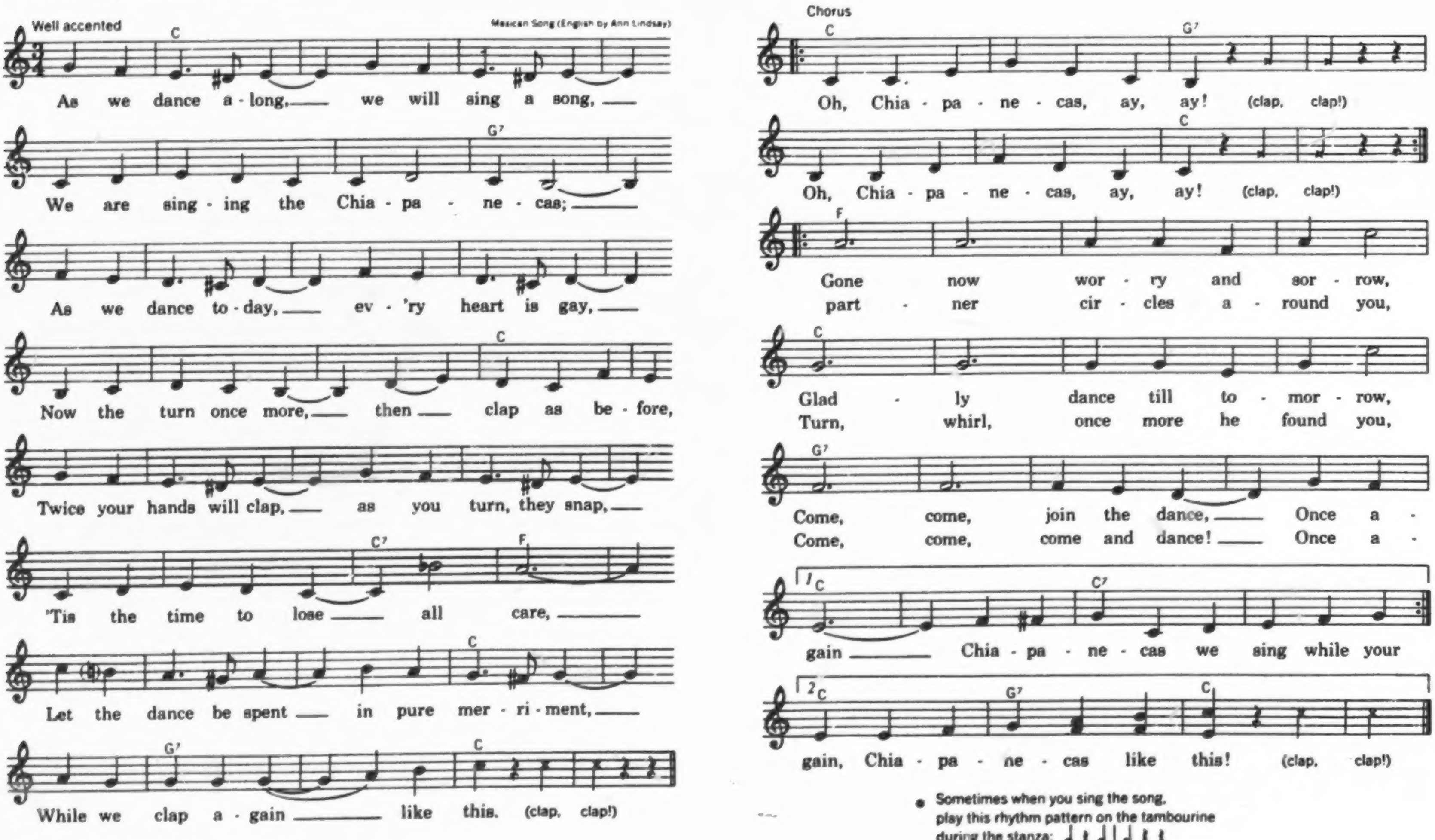
Partner: VIENI SUL MAR Italian


Adapted
Sprightly
Pioneer Song
G⁷ C♯dim G⁷ C G⁷
Bells
Come riding with me. Come riding with me. O - ver the prai - ries and o - ver the hills, Come rid - ing with me. Too - ra - li, too - ra - lay, Come rid - ing with me.
1. Oh do you re - mem - ber sweet Bet - sy from Pike, Who crossed the wide prai - ries with her hus - band Ike, With two yoke of cat - tle and one spot - ted hog, A tall shang - hai roost - er, an old yal - ler dog?
2. The al - ka - li des - ert was burn - ing and bare, And Ike cried in fear, "We are lost, I de - clare! My dear old Pike Coun - ty, I'll go back to you." Said Bet - sy, "You'll go by your - self if you do."
3. They swam the wide riv - ers and crossed the tall peaks, They camped on the prai - rie for weeks up - on weeks; They fought with the In - dians with mus - ket and ball; They reached Cal - i - for - nia in spite of it all.
Too - ra - li, too - ra - lay, Sing too - ra - li, oo - ra - li, oo - ra - li - ay.
C F G am em

An example of creating simple harmony at the end of a song:

Chiapanecas (Clap Dance)

Mexican Song (English by Ann Lindsay)


Well accented
C G⁷ C⁷ F
As we dance a - long, we will sing a song,
We are sing - ing the Chia - pa - ne - cas;
As we dance to - day, ev - 'ry heart is gay,
Now the turn once more, then clap as be - fore,
Twice your hands will clap, as you turn, they snap,
'Tis the time to lose all care,
Let the dance be spent in pure mer - ri - ment,
While we clap a - gain like this. (clap, clap!)
Chorus
Oh, Chia - pa - ne - cas, ay, ay! (clap, clap!)
Oh, Chia - pa - ne - cas, ay, ay! (clap, clap!)
Gone now wor - ry and sor - row,
part - ner cir - cles a - round you,
Glad - ly dance till to - mor - row,
Turn, whirl, once more he found you,
Come, come, join the dance, Once a -
Come, come, come and dance! Once a -
1 gain Chia - pa - ne - cas we sing while your
2 gain, Chia - pa - ne - cas like this! (clap, clap!)

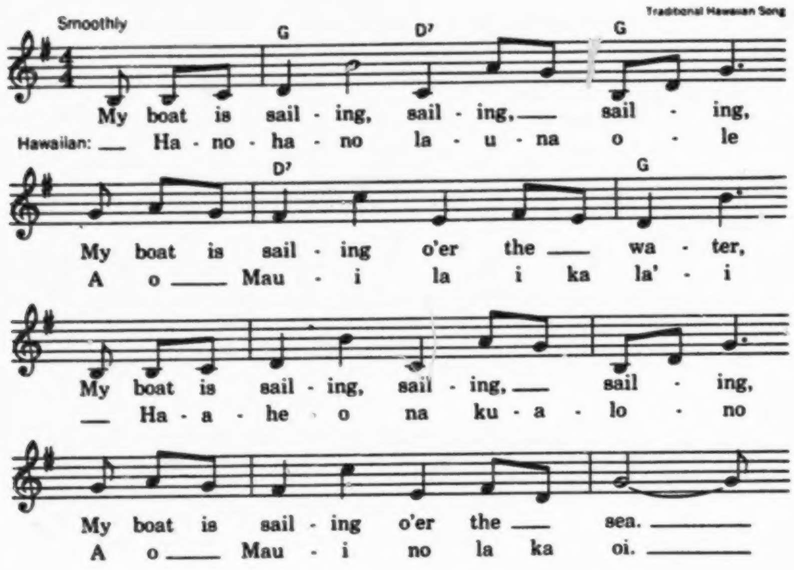
"Chiapanecas" from the BIRCHARD MUSIC SERIES, copyright © 1962, published by Summy-Birchard Company, Evanston, Illinois. All rights reserved. Used by permission.

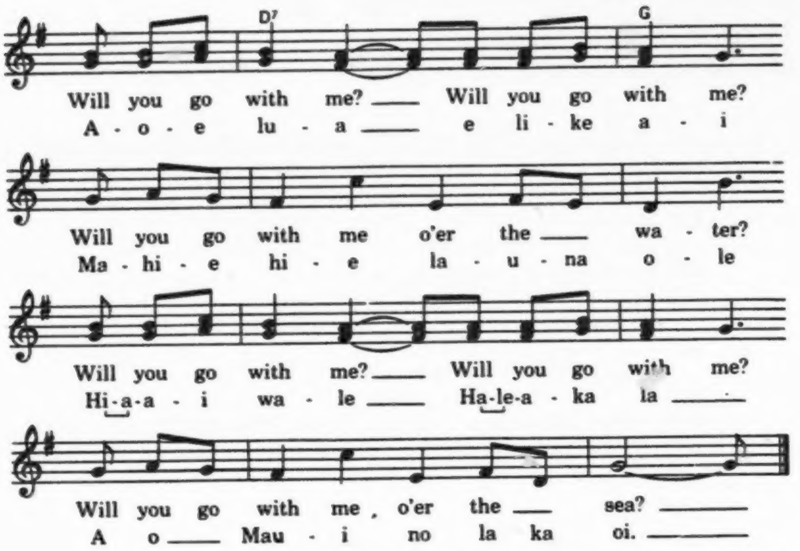
- Sometimes when you sing the song, play this rhythm pattern on the tambourine during the stanza: ♩ 𝄽 ♩ | ♩ 𝄽 𝄽
Play this rhythm pattern on the claves during the chorus: 𝄽 ♩ ♩ | 𝄽 ♩ ♩

- **An example of simple harmony in thirds:**

Hawaiian Boating Song

Traditional Hawaiian Song


Smoothly
G
D7
G
My boat is sail - ing, sail - ing, sail - ing,
Hawaiian: Ha - no - ha - no la - u - na o - le
D7
G
My boat is sail - ing o'er the wa - ter,
A o Mau - i la i ka la' - i
My boat is sail - ing, sail - ing, sail - ing,
Ha - a - he o na ku - a - lo - no
My boat is sail - ing o'er the sea.
A o Mau - i no la ka oi.

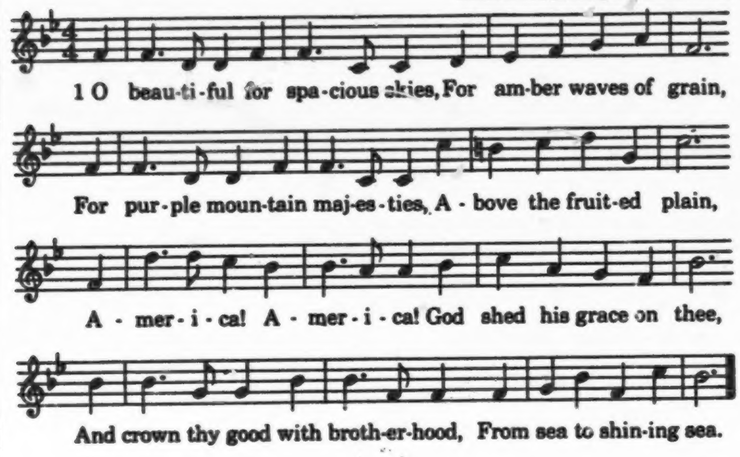

D7
G
Will you go with me? Will you go with me?
A - o - e lu - a e li - ke a - i
Will you go with me o'er the wa - ter?
Ma - hi - e hi - e la - u - na o - le
Will you go with me? Will you go with me?
Hi-a-a - i wa - le Ha-le-a - ka la
Will you go with me, o'er the sea?
A o Mau - i no la ka oi.

"Hawaiian Boating Song" from the BIRCHARD MUSIC SERIES, copyright © 1962, published by Summy-Birchard Company, Evanston, Illinois. All rights reserved. Used by permission.

- Autoharp chords are shown for some of the phrases. Let your eyes and ears decide upon the chords for the other phrases. Try to strum the autoharp to sound like a ukulele, an instrument from the Hawaiian Islands.

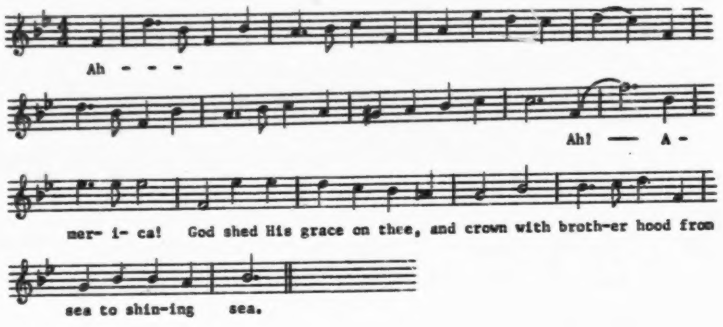
America, the Beautiful

Samuel A. Ward (Words by Katharine Lee Bates)


1 O beau-ti-ful for spa-cious skies, For am-ber waves of grain,
For pur-ple moun-tain maj-es-ties, A - bove the fruit-ed plain,
A - mer - i - ca! A - mer - i - ca! God shed his grace on thee,
And crown thy good with broth-er-hood, From sea to shin-ing sea.

"America the Beautiful" from VOICES OF AMERICA, Together We Sing Music Series, Follett Publishing Co. Used by permission.

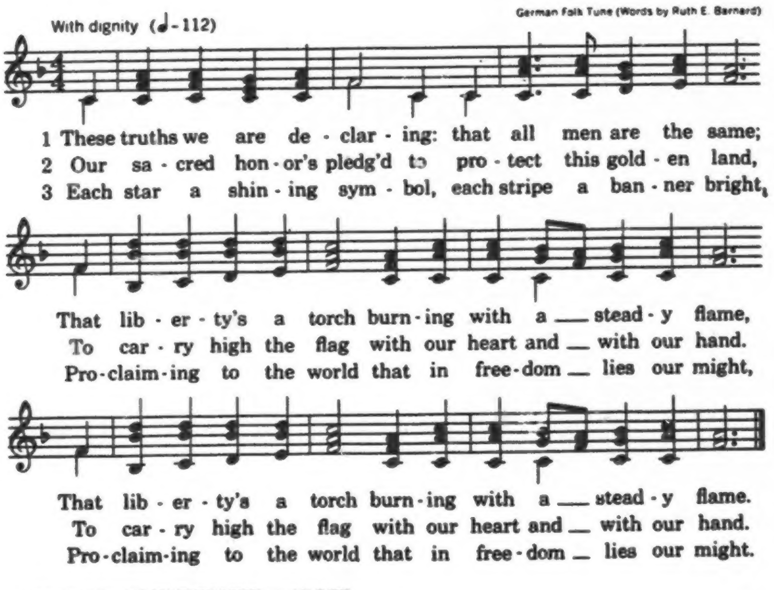
- **A descant**—an additional melody which can add interest and beauty to the original song material. There are many descants to songs which children enjoy.


Ah - - -
Ah! — A -
mer- i- ca! God shed His grace on thee, and crown with broth-er hood from
sea to shin-ing sea.

- **A three-part song**

OUR CREED

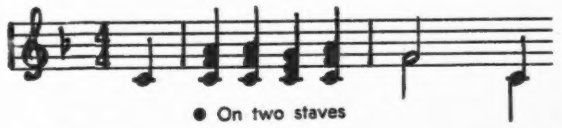
German Folk Tune (Words by Ruth E. Barnard)


With dignity (♩=112)
1 These truths we are de - clar - ing: that all men are the same;
2 Our sa - cred hon - or's pledg'd to pro - tect this gold - en land,
3 Each star a shin - ing sym - bol, each stripe a ban - ner bright,
That lib - er - ty's a torch burn - ing with a stead - y flame,
To car - ry high the flag with our heart and with our hand.
Pro - claim - ing to the world that in free - dom lies our might,
That lib - er - ty's a torch burn - ing with a stead - y flame.
To car - ry high the flag with our heart and with our hand.
Pro - claim - ing to the world that in free - dom lies our might.

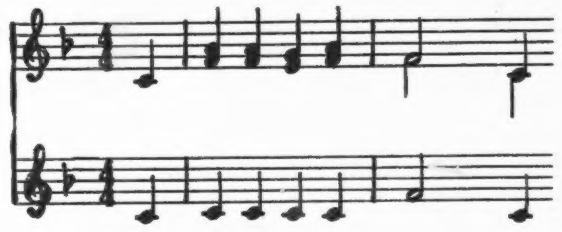
"Our Creed" from the BIRCHARD MUSIC SERIES, copyright © 1962, published by Summy-Birchard Company, Evanston, Illinois. All rights reserved. Used by permission.

- An excellent technique in helping children follow their parts in three part songs is to prepare the the notation in three different ways as shown below:

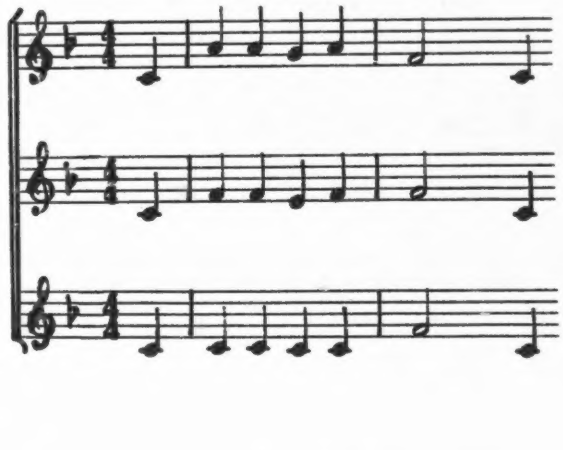
  - On one staff



  - On two staves



  - On three staves



CHORAL SPEECH

Choral speaking is very much like singing except that one speaks the words rather than sings them. This activity should be used not only as an interesting part of public performance for school programs but more importantly as an enjoyable part of many daily classroom experiences. Choral speech is especially effective and pleasing when used with a musical background or appropriate musical sound effects.

If you plan to use choral speaking activities in your classroom you will want to:

– CLASSIFY each voice as to quality of sound and level of pitch. To do this ask each boy or girl to count aloud from one to five using his or her normal, natural speaking voice. There will usually be many speaking voices that sound light in quality and high in pitch (Group I), other voices that sound somewhat fuller in quality and middle-ranged in pitch (Group II), and a few voices that sound quite full and deep in quality and are lower in pitch (Group III).

– GROUP similar voices together. The taller youngsters in each group should be placed at the back of their group so that each individual may see and be seen.

– EMPHASIZE correct breathing habits from the beginning. Quiet, inaudible breathing is a "must". Ask each person to breathe through his nose and mouth at the same time and thus avoid gaspy breathing.

– BRING OUT the meaning of the selection by suggestion, discussion and questioning rather than by imitation.

RAIN CHANT

Far as man can see,
Comes the rain,
Comes the rain with me.

From the rain mount,
Rain mount far away,
Comes the rain,
Comes the rain with me.

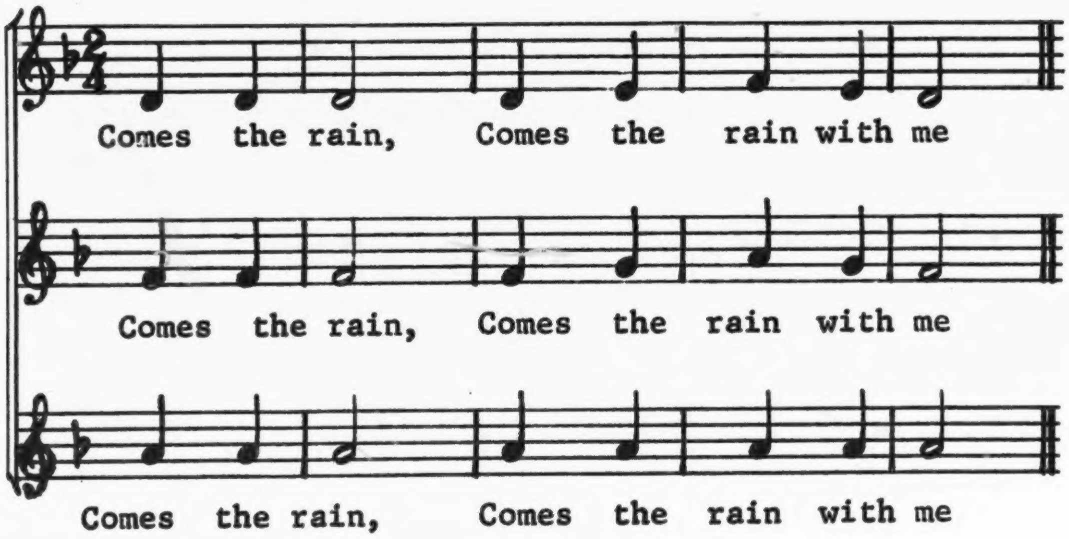
O'er the corn,
O'er the corn, the tall corn,
Comes the rain,
Comes the rain with me.

'Mid the lightnings,
'Mid the lightning's zigzag,
'Mid the lightning's flashing,
Comes the rain,
Comes the rain with me.

'Mid the swallows,
'Mid the swallows blue,
Chirping glad together,
Comes the rain,
Comes the rain with me.

– Translated by
Natalie Curtis Burlin

An excellent example of appropriate material with a repeated refrain
(either spoken or sung)


Comes the rain, Comes the rain with me
Comes the rain, Comes the rain with me
Comes the rain, Comes the rain with me

COUNTIES IN ARIZONA

Arranged for Choral Speech

Navajo, Greenlee,
Navajo, Greenlee,
Cochise.

Maricopa, Santa Cruz,
Maricopa, Santa Cruz,
Mohave.

Yavapai, Yuma,
Yavapai, Yuma,
Apache.

Coconino,
Coconino,
Pinal.

Graham, Gila,
Graham, Gila,
Pima.

The Poem, "Rain Chant" shown on this page is used with the permission of Harper & Brothers, Inc., owner of the copyright. Music copyrighted by O. M. Hartsell, 1963.

ADDITIONAL RESOURCE MATERIALS FOR SINGING ACTIVITIES IN THE INTERMEDIATE GRADES

*Recordings available

Arranger		Publisher
Krone, Beatrice and Max	*OUR FIRST SONGS TO SING WITH DESCANTS	Kjos
	*VERY EASY DESCANTS	
	*SONGS TO SING WITH DESCANTS	
	*INTERMEDIATE DESCANTS	
	*SONGS FOR FUN WITH DESCANTS	
	OUR THIRD BOOK OF DESCANTS	
	DESCANTS FOR CHRISTMAS	
	DESCANTS AND ROUNDS FOR SPECIAL DAYS	
Foltz	DESCANTS TO SING FOR FUN	Mills
	MORE DESCANTS TO SING FOR FUN	
Gearhart	A SINGING BEE	Shawnee Press
Simeone	RISE AND SHINE	Shawnee Press
	HAVE SONGS – WILL SING	
Ades	SUGAR AND SPICE	Shawnee Press
Ehret-Gardner	HI AND LO	Staff
	MELODY AND HARMONY	
Churchill	TIME FOR A FOLK SONG VOL. I	Belwin
	TIME FOR A FOLK SONG VOL. II	
Regier	RAILS, SAILS AND WAGON TRAILS	Kjos
Daniel	ROUND AND ROUND THEY GO	Summy-Birchard
Beckman	PARTNER SONGS	Ginn
	MORE PARTNER SONGS	
Rinehart, Marilyn and Carroll	CHRISTMAS CAROLS WITH DESCANTS	Kjos
	FOLK SONGS WITH DESCANTS	
Wood	*CHRISTMAS CAROLS WITH EASY DESCANTS	Bowmar
Marsh	CHORUSES AND CAROLS	Summy-Birchard

SUGGESTIONS FOR EVALUATING CLASSROOM SINGING ACTIVITIES IN THE INTERMEDIATE GRADES

	YES	NO
1. Do you include one or more carefully planned music periods in your weekly schedule?		
2. Do you select song materials from more than one source?		
3. Do your children know by memory a variety of songs including songs which are a part of our American heritage?		
4. Do you use music to help girls and boys understand other cultures?		
5. Do the boys in your classroom enjoy singing?		
6. Do your students sing all songs alike or have they been made aware of the mood and spirit of the song?		
7. Do you assist and aid those children who have difficulty in singing with the group?		
8. Do you provide the starting pitch for a song?		
9. Do you stress good tone quality, clear diction and correct posture?		
10. Do you make the presentation of songs more interesting with the appropriate use of instruments, pictures, charts, dramatization and the like?		
11. Do you encourage creativity on the part of your children by helping them to compose a song or add new words to a familiar tune?		
12. Do you help children discover and understand the various tonal and rhythmic patterns, music symbols and the like, as they appear in their song material?		
13. Do your children sing rounds, songs with descants and part songs with enjoyment and satisfaction?		
14. Do you encourage vocal independence in your students through the use of duets, trios and other small ensembles?		
15. Do you group like parts together when singing in harmony?		

LISTENING

LISTENING IS AN INTEGRAL PART of every musical activity, since no aspect of music can be fully understood without being heard.

Listening is vital to all learning, thus the more skill students develop in this art, the more successful they will be in all subjects of the school curriculum.

It is assumed that girls and boys in the intermediate grades have already had many listening experiences and that listening as a skill has been carefully developed in the primary grades.

In the intermediate grades, attention is focused on helping children develop increased sensitivity to tone, tonal and rhythmic patterns, the ways in which composers use melodies, harmony, modes (major and minor), instrumentation, tempo, dynamics, and musical design to accomplish the over-all effect.

When planning listening activities the teacher takes into consideration the factors which determine pupil response and progress: age and maturity, previous musical background and pupil interests. It is recognized that students in the intermediate grades are now ready to make a more thorough study of the music itself.

SUGGESTIONS FOR GUIDING LISTENING IN THE INTERMEDIATE GRADES

STUDENTS MUST BE HELPED to discover those qualities in the music that give it lasting value.

Some teachers may find it desirable to begin with program music (music which suggests a scene or story) and gradually proceed to absolute or "pure" music (music where melody and design, rather than story content, are of prime importance).

In presenting program music, tell them as little as possible but rather help the students discover for themselves what the composer is trying to convey.

In presenting music, be it absolute or program music, the teacher should be brief and tell only those facts which are most important in helping the children better understand the music itself.

Do not underestimate the listening span of students in the intermediate grades. It is recognized that there is music which will be too difficult for students to perform, but there is very little music that is beyond their capacity to hear, understand and enjoy.

When the music is based upon familiar folk tunes, invite the children to play "tune detective" and identify them, as the music is first heard. For example: POP! GOES THE WEASEL by Cailliet, STREET IN A FRONTIER TOWN, by Copland, and Bizet's FARANDOLE.

During the intermediate grades the students should become acquainted with the various instruments which make up the four sections of the symphony orchestra. It is preferable, whenever possible to have the orchestral instruments presented through classroom demonstrations. Attractive pictures of instruments in color are also available for use as well as films and filmstrips.

The students' attention should be directed to the notation as it appears in the music. This notation may be shown by such means as charts or on chalkboards.

Students are helped to become familiar with the most important themes and the ways in which they move up or down, by scale or chord; repetition of melodic themes or patterns, whether identical or altered; rhythmic patterns that become important by repetition; unusual effects of harmony, instrumentation, dynamics, and tempo; and the over-all design of the music itself.

Listening to the same selection several times is of utmost importance, with new learnings resulting from each hearing of the music.

Never forget the importance of having excellent equipment and recordings.

THE TEACHER WILL FIND the following materials helpful in familiarizing the students with the instruments by sight and sound.

Recordings

PAN THE PIPER (RCA Victor)
PETER AND THE WOLF (many recordings available)
INSTRUMENTS OF THE ORCHESTRA (Cabot)
INSTRUMENTS OF THE ORCHESTRA (RCA Victor)

Filmstrips

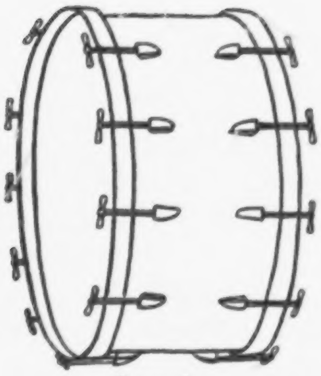
MEET THE INSTRUMENTS (w/recording, Bowmar)

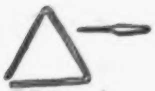
Pictures of Instruments

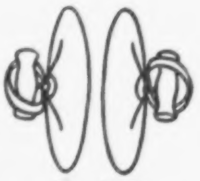
Bowmar
RCA Victor

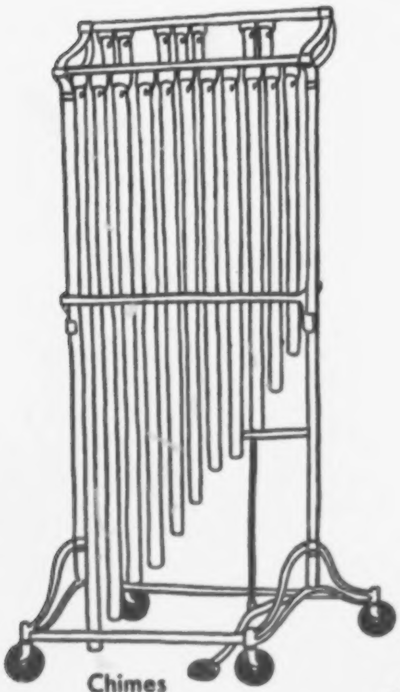
INSTRUMENTS of the ORCHESTRA

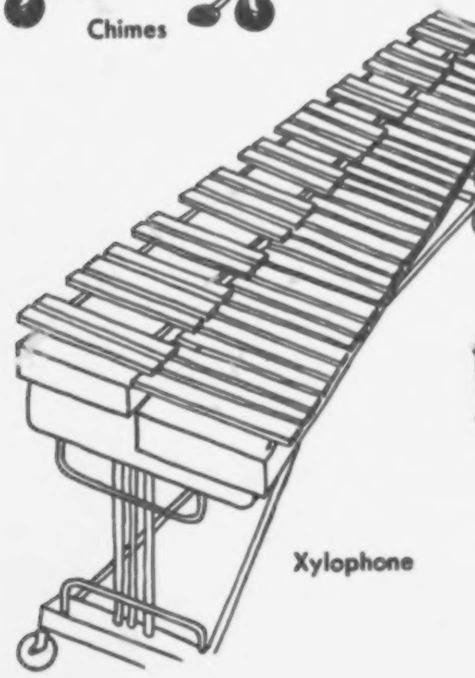
Percussion Section:

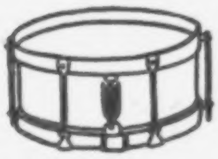

Bass drum

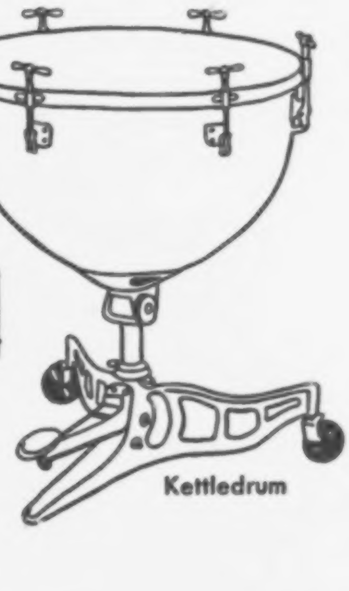

Triangle


Cymbals

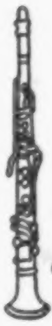

Chimes

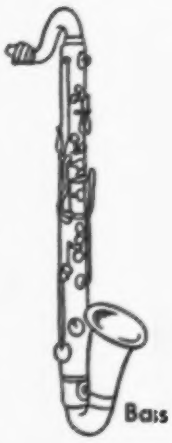

Xylophone

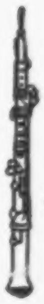

Snare drum

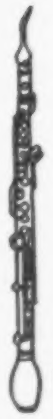

Kettledrum

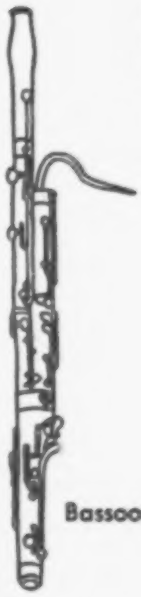
Woodwind Section:

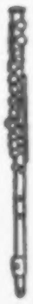

Clarinet

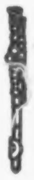

Bass clarinet


Oboe


English horn

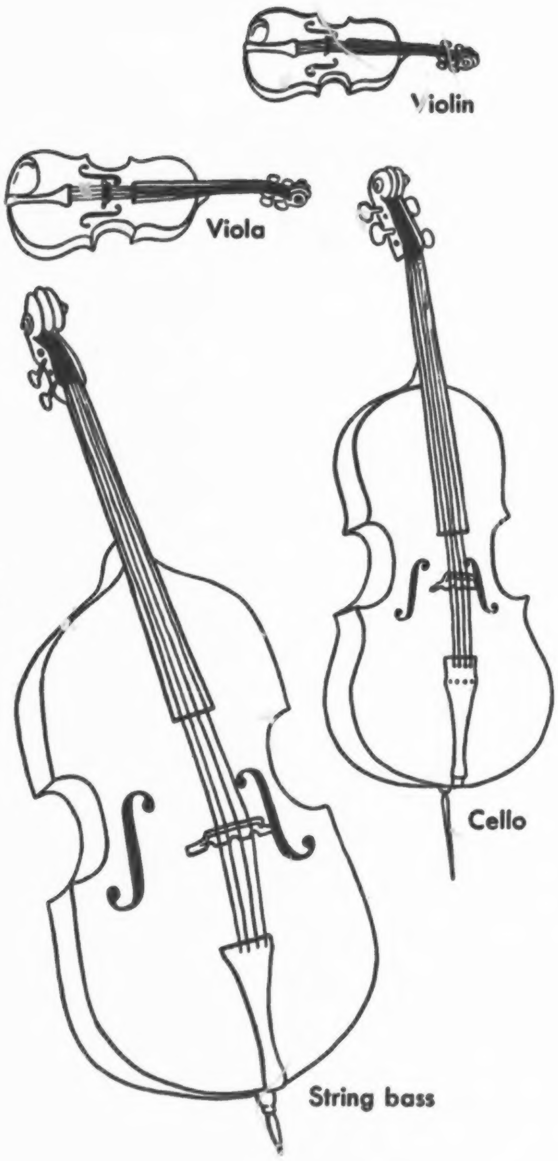

Bassoon


Flute

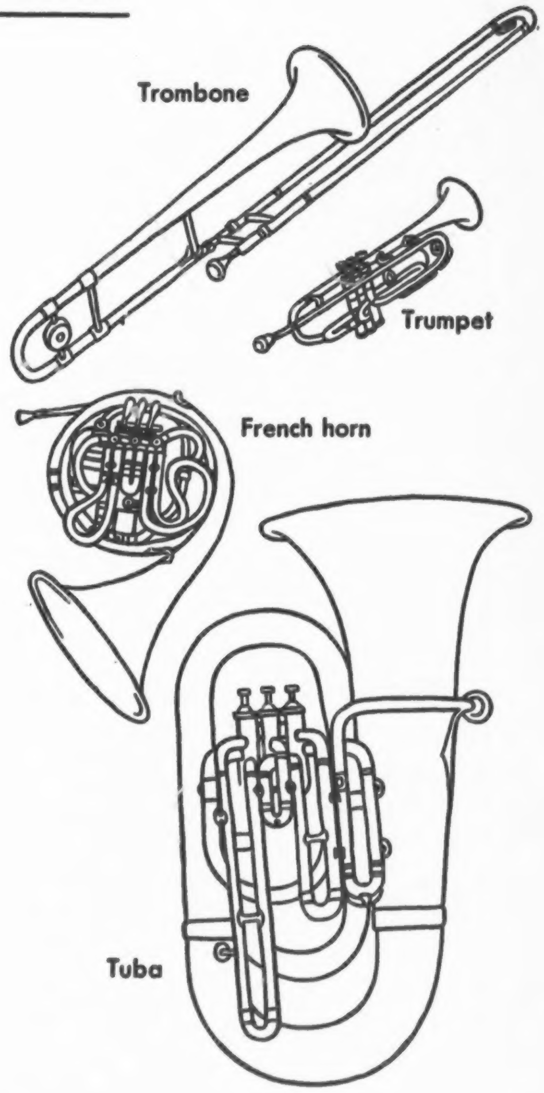

Piccolo

"Instrumental Pictures" from VOICES OF AMERICA, Together We Sing Music Series, Follett Publishing Co. Used by permission.

String Section:


Violin
Viola
Cello
String bass

Brass Section:

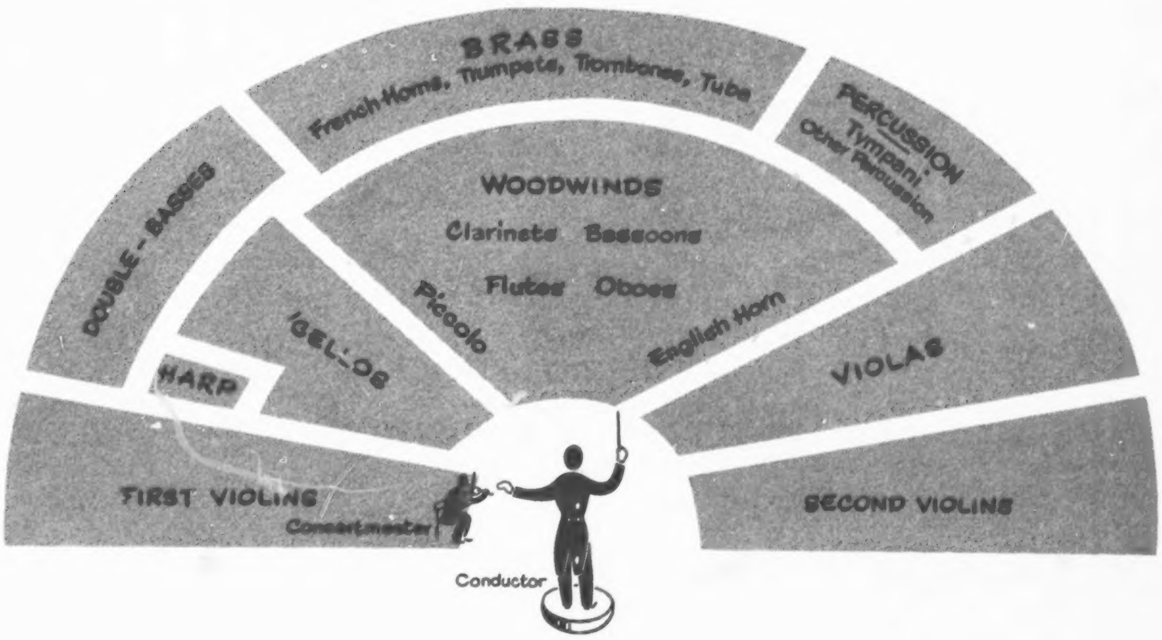

Trombone
Trumpet
French horn
Tuba

Who's Who In A Symphony?

The usual seating arrangement

of a Symphony Orchestra

by sections:


BRASS
French Horns, Trumpets, Trombones, Tuba
PERCUSSION
Tympani
Other Percussion
WOODWINDS
Clarinets Bassoons
Flutes Oboes
Piccolo
English Horn
DOUBLE - BASSES
CELLOS
HARP
VIOLAS
FIRST VIOLINS
Concertmaster
SECOND VIOLINS
Conductor

TYPICAL RECORDINGS FOR THE INTERMEDIATE GRADES

MUSIC OF OUR STATE	COMPOSER	PRONUNCIATION
*GRAND CANYON SUITE	GROFE	(grow-FAY)
*PUMPKIN EATER'S LITTLE FUGUE (Arizona Composer)	McBRIDE	(mac-BRIDE)
*MEXICAN FOLK RHAPSODY	CHAVEZ	(CHAH-vez)
MUSIC OF OUR COUNTRY		
*STARS AND STRIPES FOREVER	SOUSA	(SOO-zah)
**POP GOES THE WEASEL	CAILLIET	(kye-YAY)
**HOE-DOWN from "Rodeo"	COPLAND	(COPE-lund)
**DESERT WATER HOLE from "Death Valley Suite"	GROFE	(grow-FAY)
**STREET IN A FRONTIER TOWN from "Billy the Kid"	COPLAND	
MUSIC OF THE WORLD		
**GREENSLEEVES FANTASIA	VAUGHN WILLIAMS	(vawn-WILL-yums)
SYMPHONY No. 4 (4th movement)	TCHAIKOVSKY	(ch-eye-KOFF-skee)
*THE MOLDAU	SMETANA	(SMEH-tuh-nuh)
HUNGARIAN DANCE (Nos. 1, 5, 6)	BRAHMS	(brahmz)
*SAKURA	JAPANESE FOLK SONG	
**SPANISH DANCE No. 1	DE FALLA	(day-FAHL-yah)
**KNIGHTSBRIDGE MARCH	COATES	(kohtz)
*NORWEGIAN DANCE No. 2	GRIEG	(greeg)
**CHANGING OF THE GUARD from "Carmen"	BIZET	(bee-ZAY)
MUSIC WITH DESIGN		
**FUGUE IN G MINOR	BACH	(bakh)
**FARANDOLE from "L'Arlesienne Suite No. 2"	BIZET	(bee-ZAY)
ALLEGRO from "Eine Kleine Nachtmusik"	MOZART	(MOHT-sart)
**JESU, JOY OF MAN'S DESIRING	BACH	(bakh)
**PRELUDE TO ACT III from "Lohengrin"	WAGNER	(VAHG-ner)
*MINUETTO from "Surprise Symphony"	HAYDN	(HIDE-n)
**POP GOES THE WEASEL	CAILLIET	(kie-YAY)
*AMERICAN SALUTE	GOULD	(goold)
**THE GIRL I LEFT BEHIND ME	ANDERSON	(AN-der-son)
OVERTURE from the "Marriage of Figaro"	MOZART	(MOHT-sart)
PROGRAM MUSIC		
*DANCE MACABRE	SAINT-SAENS	(seh-SAWH)
*PHAETON	SAINT-SAENS	
SWAN OF TUONELA	SIBELIUS	(see-BAY-lee-us)
SORCERER'S APPRENTICE	DUKAS	(DOO-kah)
FIREBIRD SUITE	STRAVINSKY	(strah-VIN-skee)
PICTURES AT AN EXHIBITION	MUSSORGSKY	(moo-SORG-skee)
*CINDERELLA SUITE	PROKOFIEV	(proh-KOH-fee-ef)
*PEER GYNT SUITE	GRIEG	(greeg)

A Special Project:

Have you tried adapting your classroom phonograph with "jacks" so that several students may use sets of earphones while listening?

This project can encourage independent listening.

ADAGIO FOR STRINGS	BARBER	(BAR-bur)
*AMAHL AND THE NIGHT VISITORS	MENOTTI	(mey-NOT-tee)
**WHITE PEACOCK	GRIFFES	(GRIF-us)
*CLAIR DE LUNE	DEBUSSY	(duh-bew-SEE)
*MARCH from "Love of Three Oranges"	PROKOFIEV	(proh-KOH-fee-ef)
**WALTZES from "Der Rosenkavalier"	R. STRAUSS	(shtrous)
**WALTZ from "Sleeping Beauty"	TCHAIKOVSKY	(ch-eye-KOFF-skee)

*BOWMAR ORCHESTRAL LIBRARY
(recordings and program notes)

**RCA ADVENTURES IN MUSIC

When no source is indicated, it means there are many recordings available.

SUGGESTED FILMS AND FILMSTRIPS

Jam Handy	Peer Gynt (Filmstrip w/recording) Sorcerer's Apprentice (filmstrip w/recording) Firebird (filmstrip w/ recording) Apollo and Phaeton (filmstrip)
Coronet Film	Mozart and His Music (color 14 min.)
Disney Films	Grand Canyon (color 27 min.)

Photo and Sound
116 Natoma St.
San Francisco, Calif.

Coronet Film, Inc.
Sales Department
Coronet Building
Chicago, 1, Illinois

Walt Disney
350 S. Buena Vista
Burbank, California

See page 104 for complete list of films and filmstrips.

Note to Teacher

During each school year, the teacher is the person responsible for selecting the music literature used in listening activities. It is the role of the teacher to present materials which will develop the student's musical taste and discrimination.

An example of music based on a story:

PHAETON

(FAY-eh-ton)

SAINT-SAENS
(seh-SAWH)

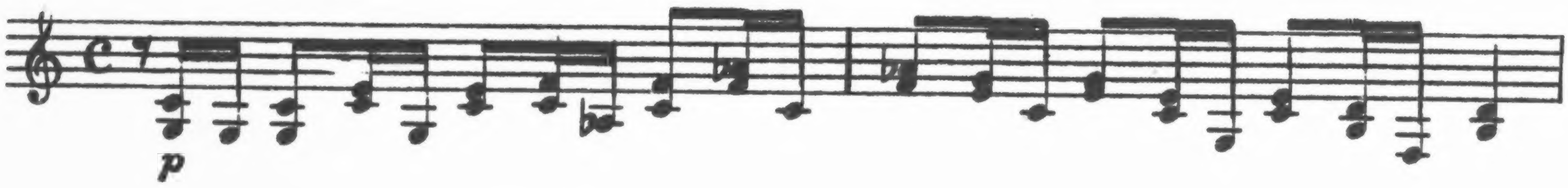
ACCORDING TO AN ANCIENT LEGEND of the days in which the lives of gods and mortals were strangely mingled, young Phaeton was boasting to a friend that his father was Phoebus Apollo, the Sun God. The other boy said he didn't believe a word of it, so Phaeton asked his mother what he should do. She advised him to go to his father who was in the land nearest the sunrise.

Phaeton set out and was almost blinded as he approached the glittering Palace of the Sun God. The boy was all but speechless at the sight, but the Sun God received him kindly and asked what had brought him so far from home. Phaeton then told how the other boy had laughed at him and begged for a sign that would prove him the son of Phoebus Apollo. To this the god replied, "Ask what you will, the gift shall be yours." Then Phaeton asked to be allowed to drive the chariot of the sun for one day. The mighty Sun God was dismayed, and protested that it wasn't safe, that it was beyond the power of any mortal, much less a mere boy. But Phaeton refused to change his wish, and so Phoebus Apollo ordered the fiery chariot to be made ready. When the horses felt the inexperienced hands on the reins, they dashed wildly through the sky. Jupiter, Ruler of the Gods, called on Phaeton to stop careening the Sun Chariot. When Phaeton did not obey, Jupiter cast a bolt of lightning and Phaeton fell through the vast space of the heavens and into a river where the water nymphs still mourn the unfortunate boy.

Loud chords from the brasses and chromatic scales leaping from low strings to high flute tones, introduce the fiery chariot of the sun:

THEME I

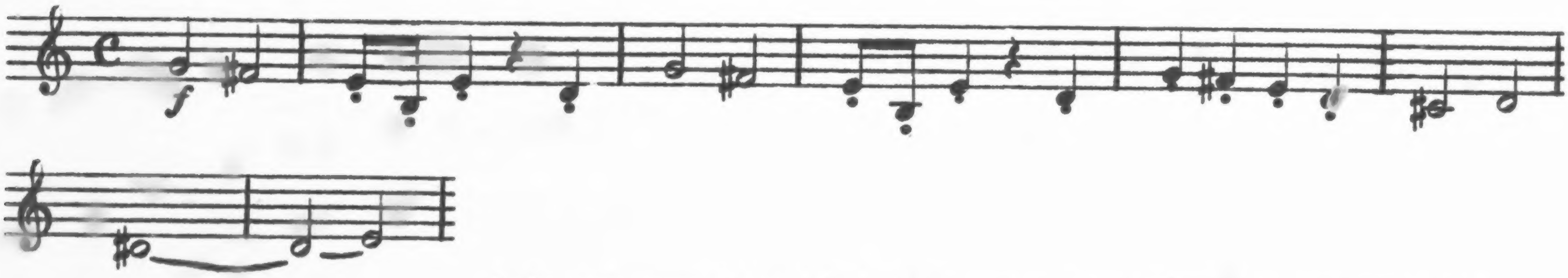
(played by the strings)



This little pattern is heard throughout the selection to suggest the flame-tipped hoofs of Apollo's horses. In contrast to this comes the second theme in the brasses which suggests the majesty of the Sun God:

THEME II

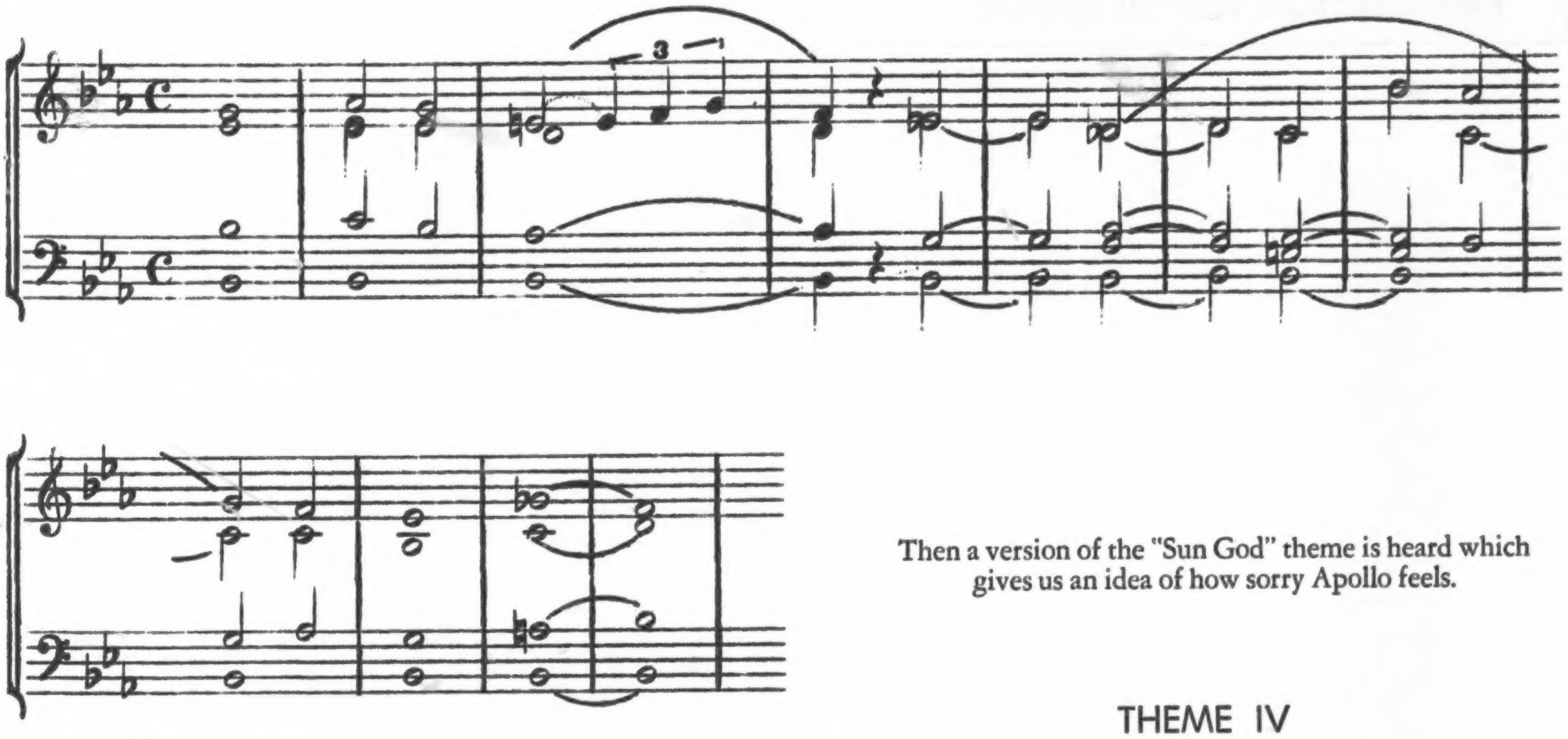
(played by the trumpets)



As in most compositions, the middle part is quite different in both mood and key. If the first part (Themes I and II) represent the excitement of the chariot of Phoebus Apollo bringing the sunrise, and the majesty of the Sun God, this part is surely a lament for Phaeton. We now hear the brass choir expressing this sadness.

THEME III

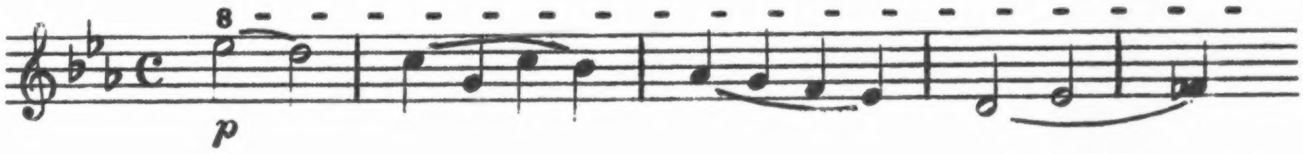
(played by the horns)



Then a version of the "Sun God" theme is heard which gives us an idea of how sorry Apollo feels.

THEME IV

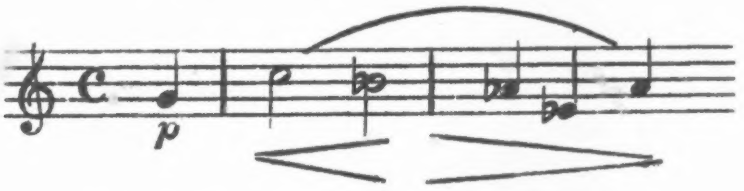
(played by the violins)



The first two themes are repeated, bringing back the racing horses, and the Sun God. The music builds up to a great climax. Suddenly there is a heavy, downward stroke, and one feels the sense of terrible descent as Phaeton plunges into the river. Once again we hear the lament. The "Sun God" theme has lost its proud vitality:

THEME V

(played by flutes and clarinets)



Very gently, very softly, the music ends.

NOTE TO TEACHER

The theme charts of "Phaeton" which Bowmar includes in Album #59, **Stories and Legends in Music** will be most helpful to students in following the notation. The Jam Handy color filmstrip, APOLLO AND PHAETON, is an excellent way to introduce this old myth before the students hear the music of "Phaeton." Another selection based on old legend is OMPHALE'S SPINNING WHEEL, by Saint-Saens. (See MUSIC TO REMEMBER by Lillian Baldwin, Silver Burdett Company for additional program notes.) These two compositions of Saint-Saens furnish wonderful correlation possibilities with both art and literature.

RELATED QUESTIONS:

1. Was it important to know the story before you heard the music? (Yes)
2. What does the first part of the music suggest? (The fiery chariot)
3. What does the second part of the music suggest? (The majesty of the Sun God)
4. What was the most exciting part of the music? (Just before we hear the heavy downward stroke, and realize that Phaeton is falling to the earth)
5. How did Saint-Saens accomplish this? (By his choice of instruments)
6. What instruments were featured? (Stringed instruments, trumpets, French horns, flutes and clarinets)
7. What do we mean by "lament"? (Expression of grief or sorrow)
8. Explain the change in the theme of the "Sun God" from the beginning of the music to the end. (At first the Sun God is very majestic, and as he realizes that Phaeton cannot control the fiery chariot, the majestic theme becomes one of sorrow and grief.)

PREPARATION FOR LISTENING

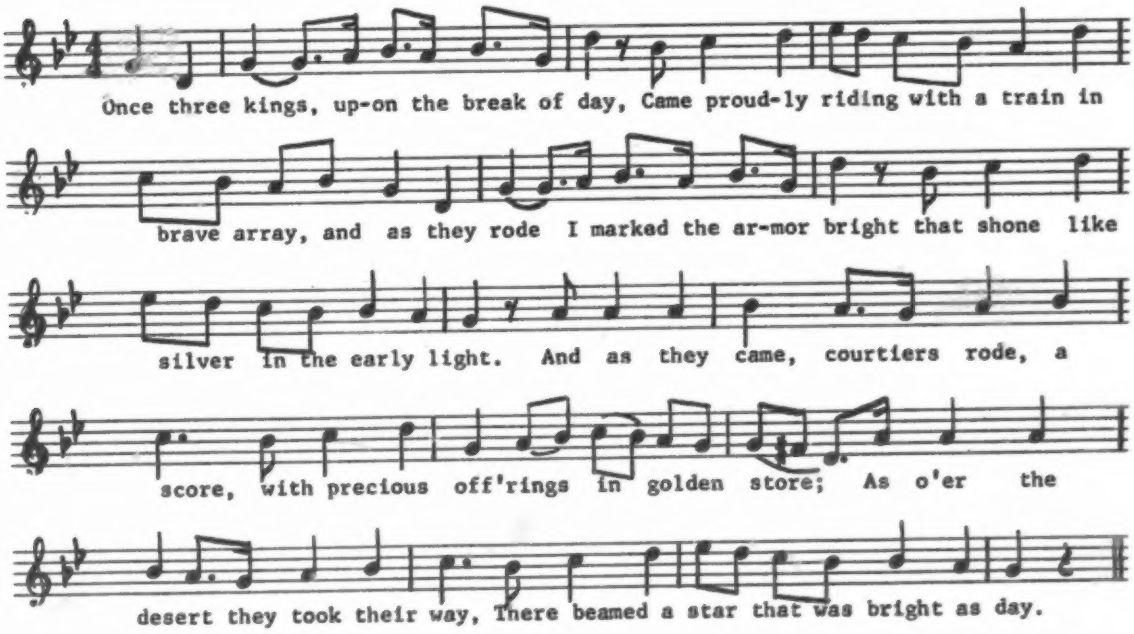
FARANDOLE (FAH-rahn-dole)

from "L'Arlesienne Suite No. 2"
(lahr-LAY-see-ehn)

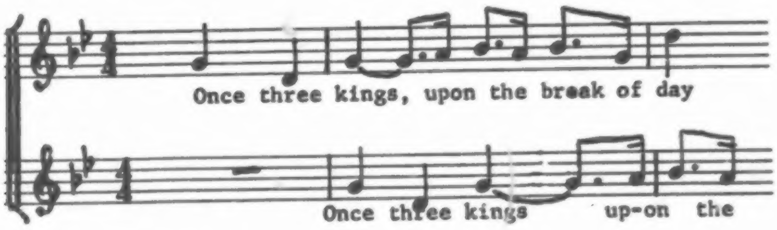
GEORGES BIZET (bee-ZAY)

The Farandole is the fourth and final selection in the second "L'Arlesienne Suite". This particular selection begins with a marching song which is an old Provencal (proh-VAHN-sal) Christmas Carol from France, dating back to the 13th century and known as "The March of the Three Kings". This must have been one of Bizet's favorite songs for he used it several times in the music for the play.

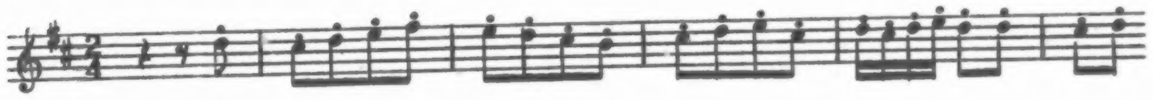
- Girls and boys will first hear the familiar Christmas carol, "The March of Three Kings". This carol may be found in most basic song series with a variety of texts. In singing this carol the following key provides a comfortable range for children's voices.


Once three kings, up-on the break of day, Came proud-ly riding with a train in
brave array, and as they rode I marked the ar-mor bright that shone like
silver in the early light. And as they came, courtiers rode, a
score, with precious off'rings in golden store; As o'er the
desert they took their way, There beamed a star that was bright as day.

- The second time we hear the march, it is played as a canon. Divide the class in two parts and sing the first 8 measures of "The March of Three Kings" as a round.

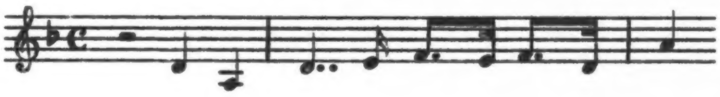
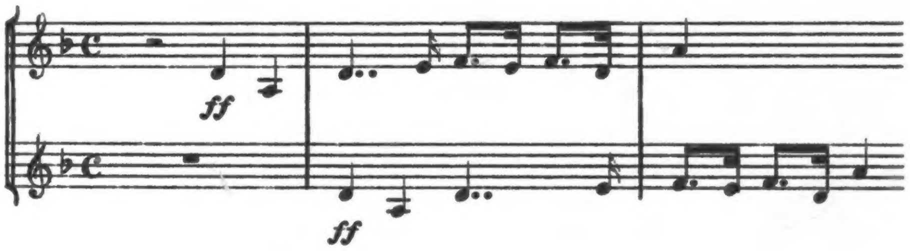
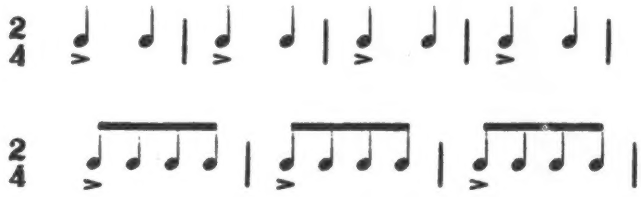
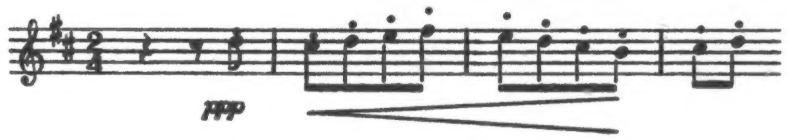
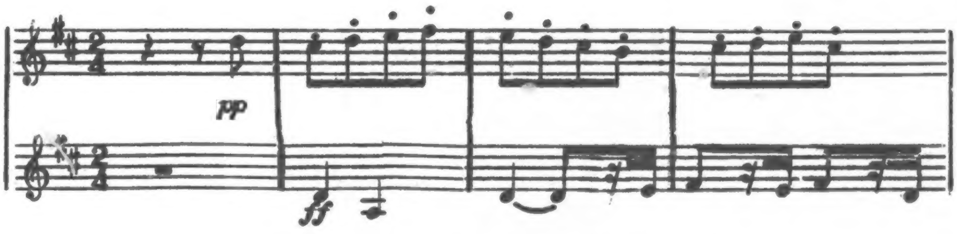
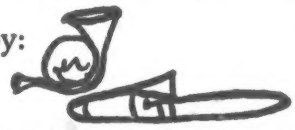
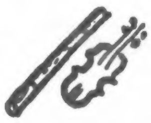

Once three kings, upon the break of day
Once three kings up-on the

This marching song is followed by another Provencal folk melody which is used here to accompany an ancient "follow the leader dance" called a farandole. A farandole is a gay village street dance, in which couples move in a procession, holding hands, and winding in and out.



Although Bizet never saw the Provence, he used his wonderful gift of melody and mastery of orchestration to depict their Christmas Eve custom. The custom involved three young boys who are chosen by the priest to represent the three kings with their gifts of gold, frankincense and myrrh. Dressed in flowing robes, with crowns on their heads, they march through the town collecting children into a singing band. The group then leads the way to the church where they sing a carol service.

THE GUIDED LISTENING EXPERIENCE

SECTION A Theme I (March of The Three Kings)	 ● stately and majestic in character.
	 ● melody played as a canon
SECTION B Theme II (Farandole)	 ● the low pitched drum plays an introduction, moving in quick 2's. ● listen for the special rhythm pattern played by several different instruments. ● theme begins ppp gradually building to ff upon repetition.
SECTION A-B$_1$ Theme I & II	 ● a musical conversation between the themes
INTERLUDE	● using small fragments of Theme II
SECTION A-B$_2$	● presents both themes played together in a major key ● Theme I played by:  ● Theme II played by: 
CODA	● played by full orchestra, brings the selection to a final climax that is almost deafening, beginning with fff and ending with ffff.

NOTE TO TEACHER

This selection presents excellent opportunities for "movement to music" activities:

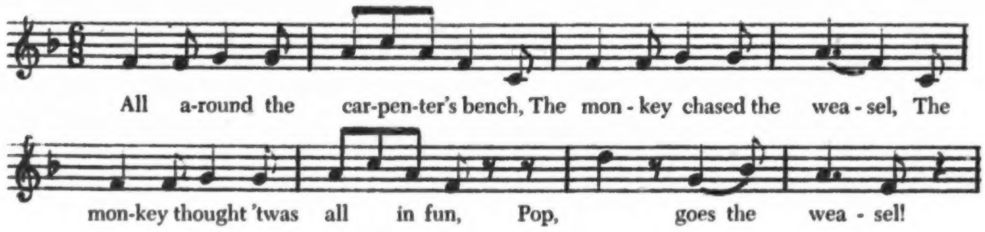
- when the music has become an old friend to the children, divide the class into two groups, one marching as the march theme is heard and the other dancing to the farandole theme. The essential form will then be vividly dramatized.
- Dramatize the music by re-enacting the journey of the Magi.

RELATED QUESTIONS:

1. What words would you use to describe the march? (stately, majestic)
2. Why do you think Bizet marked the dynamics ff for the march theme? (to suggest the power and majesty of the Kings)
3. How is the music of the Farandole different from that of the march? (it is lively, exciting, whirling . . .)
4. What is a Farandole? (a gay village street dance)
5. The first theme is based on what old French Carol? (The March of the Three Kings)
6. Is there a good example of a crescendo in the music? (Theme II)

VARIATIONS ON THE THEME "POP! GOES THE WEASEL"

—CAILLIET
(kie-yay)


All a-round the car-pen-ter's bench, The mon-key chased the wea-sel, The
mon-key thought 'twas all in fun, Pop, goes the wea-sel!

One way to introduce this composition to your students is to play a part of the selection and ask them if they recognize a familiar tune. "Pop! Goes the Weasel" they say, and this would be a good time to sing part of it!

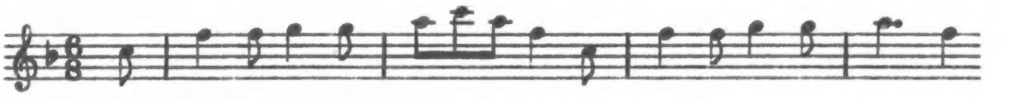
Then explain how composers often take a familiar tune or tunes and arrange them such as found in "Street in a Frontier Town" by Copland, and Bizet's "Farandole." The composers may vary the tune in many different ways — they may change it from major to minor (or vice versa), they may change the rhythm or harmony, they may change the instrumentation — but basically it's always the same tune.

The entire composition could then be presented as outlined below, calling students' attention to the notation as it appears in the music. This notation may be on charts, chalkboards, dittoed sheets or the like.

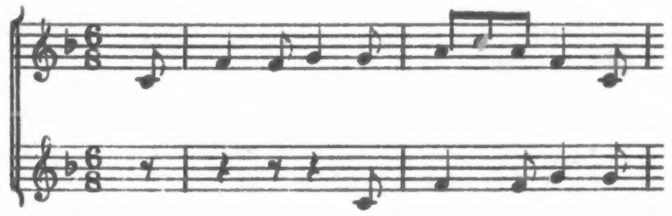
DESIGN IN MUSIC: Theme and Variations

Just about the time the good ship "Mayflower" was setting out for the New World, English children were playing a singing game to the tune we know as "Pop! Goes the Weasel!" Mr. Cailliet (Kie-yay) decided to use this tune as the theme for a delightful set of musical variations.

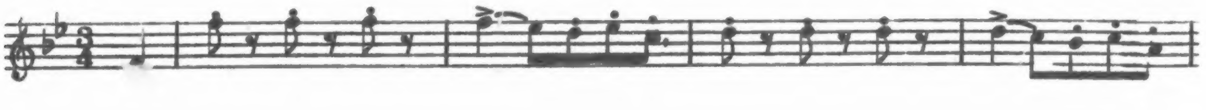
First we have an introduction that gives us the impression that the music is having a hard time getting started. The violins try to present the theme, but are abruptly interrupted by the brasses; however, at last, with the help of the woodwinds, we hear the familiar tune.



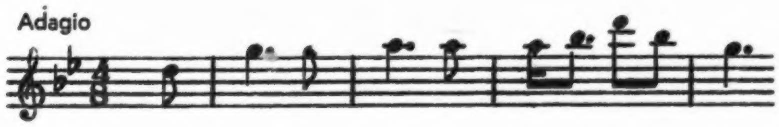
This is followed by **Variation I** — a fugue, as a matter of fact — with the theme in full flight. It's a formal fugue, too, until it reaches the "pop," given first to woodblocks and, on the repeat, to a sliding whistle. At the third entrance of the theme, played by saxophones and horns, the expected "pop" doesn't come off, and our fugue rolls to a proper climax!



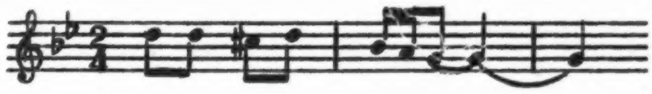
And now in contrast to the busy fugue, we hear the "one-two-three, one-two-three," and the violins play a dainty minuet — **(Variation II).**



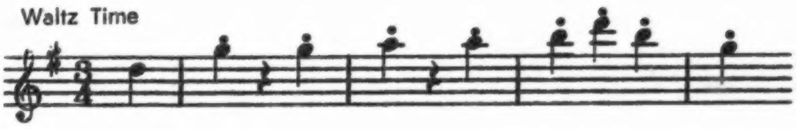
This pretty little tune is interrupted by a long, fancy violin solo, and in comes **Variation III,** a doleful minor adagio, called "In Jerusalem":



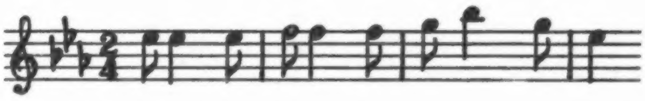
The violins can't keep the tune going – and break into little wailing cries. Woodwinds take up the theme – and of course there is nothing so cheerful as a "pop", but instead where it should occur, muted trumpets sob:



Variation IV is called "Music Box". It is in waltz time with the glockenspiel giving a realistic tinkle to the tune!



Then we have "Pop! Goes the Weasel" in Jazz: **Variation V**



You might think Cailliet would stop here – but no! The flute and piccolo begin to pipe the familiar tune – oboes and clarinets enter, followed by saxophones and horns. Then we hear a little coda – followed by a loud "pop" by the entire orchestra!

NOTE TO TEACHER:

Additional program notes that will be very helpful may be found in the Teachers' Guide of the RCA "Adventures in Music, Grade 4, Volume 1," by Gladys Tipton and Eleanor Tipton. Another source would be in Lillian Baldwin's **Music to Remember,** Silver Burdett and Company, (pp. 51-55).

RELATED QUESTIONS:

1. What do we mean by a "Theme With Variations"? (One theme, but with each occurrence the composer varies either the tune, the rhythm or the harmony – or as in the case of Mr. Cailliet, all three at once!)
2. How many variations did you hear? (5)
3. What is a fugue? (The word fugue means "flight", and is a contrapuntal form in which one theme starts and is taken up by other parts at given distances.)
4. What tells us that the second variation will be a minuet? (We hear the soft rhythmic pattern of "one-two-three, one-two-three".)
5. What instrument helps give the effect of a music box? (Glockenspiel)
6. What instruments play an important part in this composition? (All instruments)
7. How did Cailliet vary the tune "Pop! Goes the Weasel" to make it interesting? (He changed the rhythm, harmony, instrumentation)
8. Name some other songs which were popular in the early days of our country. (Skip to My Lou, Erie Canal, When Johnny Comes Marching Home, and many others.)
9. What other composers have used familiar tunes as the themes for their compositions? (Bizet's "Farandole", Copland's "Street in a Frontier Town.")

ALLEGRO

from "Eine Kleine Nachtmusik"
(EYE-nuh KLY-nuh NAHCHT moo-zik)

—MOZART

A wonderful example of "pure" or "absolute" music (music which is not based on a story or does not suggest a picture, but relies solely on beauty of tone and tonal design) is Mozart's serenade, "Eine Kleine Nachtmusik" or "A Little Night Music." The Coronet film MOZART AND HIS MUSIC (color — 14 minutes) is excellent to help students better understand the music of Mozart and life in Europe during the eighteenth century.

In the year 1765, when American colonists were more concerned about making homes in a new country than in making music, a son was born to Leopold and Anna Marie Mozart (MOH-tsart) of Salzburg, Austria. He was named Wolfgang, and this son was destined to be one of the greatest child prodigies of all times. When he was only six years old, he and his sister, Nannerl, were already the toast of European aristocracy!

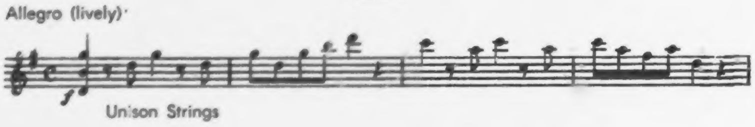
As we listen to his music, we can agree with the critics who say, "Mozart's music truly reflects the elegance and the formality of life during this period in history." Never cluttered, but lovely and filled with the joy of living, Mozart's melodies are as refreshing to us now as to the lords and ladies two hundred years ago.

Serenades were in great favor during Mozart's time, and the word had come to mean not only a song but also any evening music made in the open air. Strolling bands made "Nachtmusik" or night music in the village streets, and the little orchestras of the court and nobility entertained their masters' guests by playing in the gardens on pleasant summer evenings.

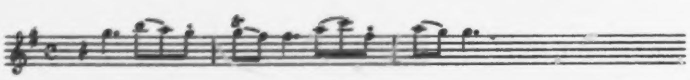
Mozart wrote a number of serenades, but none so beautiful as "Eine Kleine Nachtmusik" Although it was doubtless intended for one of the small string groups of the period, it is scored for five solo instruments — two violins, viola, cello, and double bass, and can be used as a quartet since the cello and bass have the same part. However, it is often played by the entire string section of the orchestra, and that is the way you will most often hear it.

In this music, Mozart does not intend to tell a story or to paint a picture. Its beauty and interest depends solely upon the beauty of tone and tonal design — thus music such as this is often referred to as "pure" or "absolute" music. Listen for the four important themes as they appear in the first movement or "Allegro" of "Eine Kleine Nachtmusik." (When possible play these themes on the piano or other instrument prior to hearing the music. When this is not possible play the theme an octave lower using the resonator bells.)

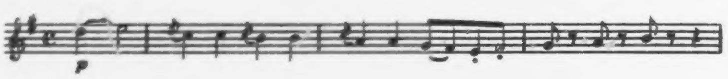
THEME I



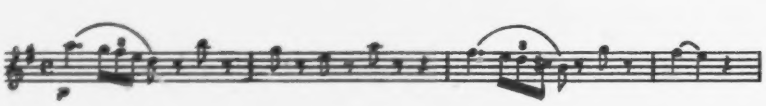
THEME II



THEME III



THEME IV



ELATED QUESTIONS:

. How would you describe this music? (light, gay, tuneful, graceful)
. What instruments play "Eine Kleine Nachtmusik"? (stringed instruments)
. What do we mean by "pure" or "absolute" music? (Music which is not based on a story or does not suggest a picture, but relies solely on beauty of tone and tonal design.)
. Why did Mozart write serenades? (Serenades were very popular during Mozart's life.)
. How many different themes or melodies did you hear? (4)
. Were the melodies repeated? (Yes)
. How does the music of Mozart reflect the way of life in the eighteenth century? (The music was as refined and polished as were the dress and manners of the fashionable members of the court.)

NOTE TO TEACHER

Additional program notes for the second movement (Romanze) from "Eine Kleine Nachtmusik" that will be very helpful may be found in the Teachers' Guide of the RCA "Adventures in Music, Grade 4, Volume 1," by Gladys Tipton and Eleanor Tipton.

SUPPLEMENTARY BOOKS FOR STUDENTS AND TEACHERS

Wheeler, Opal and Deucher, Sybil	Sebastian Bach, the Boy from Thuringia	Dutton
	Ludwig Beethoven and the Chiming Tower Bells	Dutton
	Joseph Haydn, the Merry Little Peasant	Dutton
	Edward MacDowell and His Cabin in the Pines	Dutton Dutton
	Mozart, The Wonder Boy	Dutton
	Franz Schubert, and His Merry Friends	Dutton
	Curtain Call for Wolfgang Mozart	
Wheeler, Opal	Stephen Foster and His Little Dog Tray	Dutton
	Handel at the Court of Kings	Dutton
Deucher, Sybil	Edvard Grieg, Boy of the Northland	Dutton
Buchanan, Fannie	How Man Made Music	Follett
Carnes, Kathleen and Jerome Pastene	Child's Book of the Symphony	Macmillan
Baldwin, Lillian	Music To Remember	Silver-Burdett
	Music for Young Listeners (Crimson Book, Green Book, Blue Book)	
	Listener's Anthology Vol. I – Vol. II	
Norman, Gertrude	First Book of Music	F. Watts

NOTE TO TEACHER

The suggested materials do not comprise an exhaustive listing. The teachers will wish to examine and obtain new materials as they are published.

SUGGESTIONS FOR EVALUATING CLASSROOM LISTENING ACTIVITIES IN THE INTERMEDIATE GRADES

	YES	NO
1. Do you impress upon your children that **listening is vital to all learning?**		
2. Do you help students become increasingly aware of tonal and rhythmic patterns, harmony, instrumentation, dynamics, and musical design?		
3. Do you become thoroughly familiar with a selection before you present it to your girls and boys?		
4. Do you, as a teacher, set an example by listening attentively with your girls and boys?		
5. Do you provide the opportunity for girls and boys to listen to the same selection many times?		
6. Do you present appropriate background information relevant to the music and the composer?		
7. Do you take into consideration the interest and attention span of your students?		
8. Do you encourage and skillfully guide your students to discover, independently, as much as they can in the music?		
9. Do you have available in your classroom good equipment and recordings and exercise proper care in handling them?		
10. Do you provide opportunity for your students to hear "live" as well as recorded music?		
11. Do you call your students' attention to outstanding musical programs on radio and television as well as community activities?		
12. Do you familiarize students with the themes they will hear in the music through the use of visual aids such as charts or chalkboards?		
13. Do you use pictures, charts, films, recordings and filmstrips to help your children identify band and orchestral instruments both by sight and sound?		

MOVEMENT

Margarita Stabbed by Gold Dollar
Frank Carlson Died of Yellow Jack Born 1845 Died 1951
Here lies Doc Holliday
Here lies Lester Moore Four Slugs From A 44 No Les No More
John Heath LYNCHED by Bisbee Mob Feb 22,
In Memory of Frank R Bowd Died Aug 2 1880
George John Hanged by Mistake

DANSE MACABRE

MOVEMENT IN THE INTERMEDIATE GRADES

IT MAY BE EXPECTED THAT GIRLS AND BOYS in the intermediate grades will already have had many opportunities for imitative, interpretive, as well as patterned movement to music. These activities will be continued in the intermediate grades, recognizing that moving to music is one vital way of discovering musical structure. Musical experiences for girls and boys in the intermediate grades should involve such activities as:

- interpretive movement motivated by the spirit and feeling of the music
- dramatization of the story content of the selection
- dances, both ethnic and social
- singing games
- devising appropriate accompaniments by different ways of clapping hands, patting knees, or tapping feet
- using both small and large hand and arm motion in interpreting the music

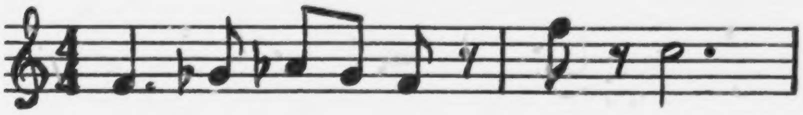
INTERPRETIVE MOVEMENT

Sometimes you may start with a story;
discover the story in the music;
then express the idea through bodily movement.

THE THREE BEARS

(Program music)
by Eric Coates

Everyone knows the story of "The Three Bears". Eric Coates set this delightful story to music. There was Father Bear, Mother Bear and Baby Bear, and you will hear them asking questions such as:



"Who's been eating from my bowl?"
"Who's been sitting in my chair?"
"Who's been sleeping in my bed?"

THE MUSIC	THE MOVEMENT
INTRODUCTION – The theme of seven notes (shown above), which is used throughout the composition seems to ask the same questions Fast, running rhythm	Goldilocks gets out of bed and dresses. She steals quietly downstairs and stops to listen to the clock ticking. It strikes five and then she goes running into the woods.
Tap of woodblock	Goldilocks comes upon a nice little house in the woods. How cosy it looks among the trees. Goldilocks knocks at the door, enters, and looks around.
Dreamy waltz melody	Goldilocks falls asleep.
Theme played by: Oboe – Baby Bear Clarinet – Mother Bear Bassoon – Father Bear	Three Bears enter the house and begin to ask "who's been eating . . . . . . or sleeping . . . . . .? they rush upstairs.
Chromatic scale	Goldilocks awakens and jumps out the window.
Fast running rhythm, sound of growls.	The Bears chase Goldilocks!
Theme played very slowly	Bears grow tired of the chase . . . . . . anyway they only meant to scare Goldilocks!
Gay, jazzy tune (in syncopated rhythm)	Bears return to their home, waddling good naturedly.
Dreamy waltz tune	Goldilocks tells her Grandmother all about the three Bears, and about how she fell asleep in the little Bear's bed.
Theme played majestically	When the bears reach home, they put up a sign that says, "BEWARE! THREE HUNGRY BEARS LIVE HERE!"

NOTE TO TEACHERS

Excellent Program notes and themes for "The Three Bears" may be found in **Music For Young Listeners** (Crimson Book) by Baldwin, Silver Burdett and on the recording of "Fantasy in Music" Bowmar Orchestral Library #67 prepared by Wood.

DESERT WATER HOLE — "DEATH VALLEY SUITE" — Grofé

(Program Music)

SOMETIMES WE START with the music, discover a story within the music and then express the ideas through bodily movement.

The desirable outcomes of this particular composition are: Portrayal of physical exhaustion or duress; excitement of discovery; gratitude; and joy. Children may express these ideas in ways other than those listed here. Students should be encouraged to imagine many different events expressing these ideas.

The Story	Musical Understandings	Activity
The exhausted and parched emigrant train, lost in the Valley of Death, stumbles on through the blinding glare of the salt beds.	Use of low voiced instruments. Melodic patterns with limited range that are repetitious and monotonous; dynamics quiet and restrained. Use of strings and woodwinds; slow tempo.	Movement demonstrating turning of wheels through sand, torture of the body under strain. Exhaustion.
The oxen suddenly lift their heads and bawl through cracked dry throats. They have scented water! Animals, men and women dash to the open spring of clear, gurgling water and plunge their heads into its life saving flow.	Instrumental trills. Increased tempo. Increased dynamics (loud and soft).	Interruption of movement; expression of excitement and a scramble to get to the lifesaving water. Expressions of supreme joy.
Released from the grip of death the emigrants raise their voices in thanks and praise to their merciful God.	Use of brass with orchestra. Orchestral chimes to give it religious feeling; stately chordal structure with upward movement; louder dynamics; slow tempo.	Realization of gift. Expression of thanks in prayerful movement. Drop to knees; lift out-stretched arms upward.
Then a fiddle cuts loose and soon the whole company is dancing and celebrating.	Extended melodic patterns using Stephen Foster tunes; strong accented pulse, fast tempo; uneven rhythmic patterns, syncopation, alternation of rhythm of songs; full use of orchestra in extended ranges; sudden change of key.	Excitement expressed in dancing with everyone doing improvised movements of folk dances.

BOURREE AND MINUET II (Absolute Music)

from "Royal Fireworks Music"

by HANDEL (HAND-ul)

The Bourrée and Minuet II are actually dances of long ago. The spirited vigor of the Bourrée is in direct contrast to the more dignified but happy mood of the Minuet. Help children to sense this difference by responding to the music through movement. This can be accomplished by discovering the musical form from the most obvious contrasts to the more difficult.

NOTES TO TEACHER:

When the youngsters are very familiar with the music and its form, each group may wish to add twirls, bows or the like to their minuet steps to create a more interesting dance.

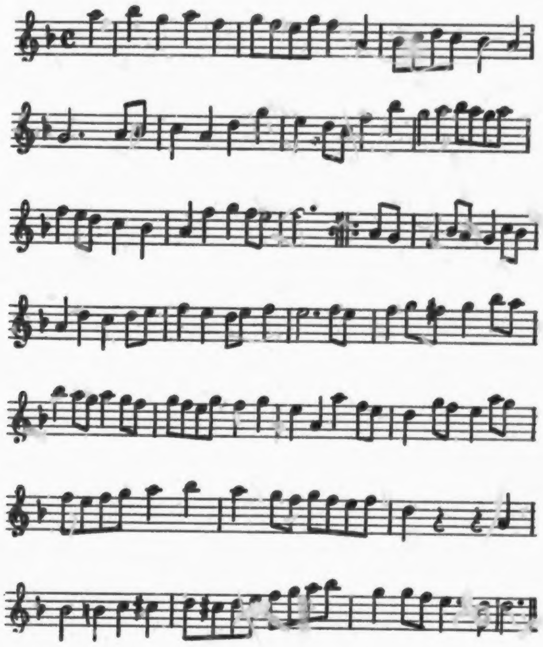
The students may wish to make up their own dances for the Bourrée, stepping on tip-toe, leaping and stamping. The form of the Bourrée is also AABB, however, the contrast in the sections is less dramatic and may be more difficult for the girls and boys to follow.

Additional suggestions may be found in the program notes by Gladys Tipton and Eleanor Tipton which accompany the recordings in the RCA ADVENTURES IN MUSIC GRADE 3, Volume 2.

THE MUSIC | **THE MOVEMENT**

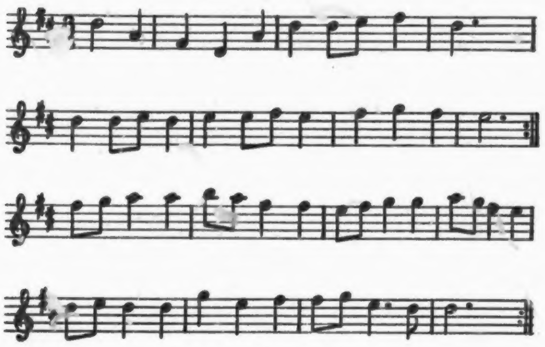
1 INTERPRETATION NO. 1 — Girls and boys respond to contrast between the Bourree and the Minuet II.

Bourrée —



- an exciting royal court spectacle may be portrayed. The boys (a few at a time) approach the girls, bow to them and extend their arms in courtly fashion. They then escort the girls to their positions and form a circle of couples around the room.

Minuet II —



- this is a very dignified minuet which possesses great strength and suggests an important court occasion. It may be danced by stepping on the first count of each measure using the traditional minuet step, (three steps forward, beginning with the inside foot, point with the outside foot forward . . . repeat). Girls and boys move in a very slow, dignified procession.

2 INTERPRETATION NO. II — Girls and boys move when they hear the contrasting tone color among the string, woodwind and brass groups of the orchestra each time the minuet is repeated.

Bourrée

- Movement is the same as in "Interpretation No. I" with the girls and boys this time forming three smaller circles instead of one large circle.

Minuet II

- The Minuet is danced with the same dignified step, but this time each group identifies itself with one of the orchestral groups (string, woodwind, brass) and moves only when they are featured.

3 INTERPRETATION NO. III — Girls and boys discover the AABB form in Minuet II

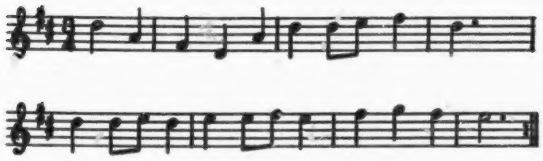
Bourrée

- The same as in Interpretation No. II.

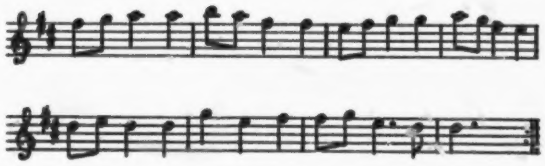
Minuet II

- The same as Interpretation No. II. In discovering the AABB form, however, the boys may remain standing as the girls move to the AA section, then the girls remain standing as the boys move to the BB section.

AA Section:



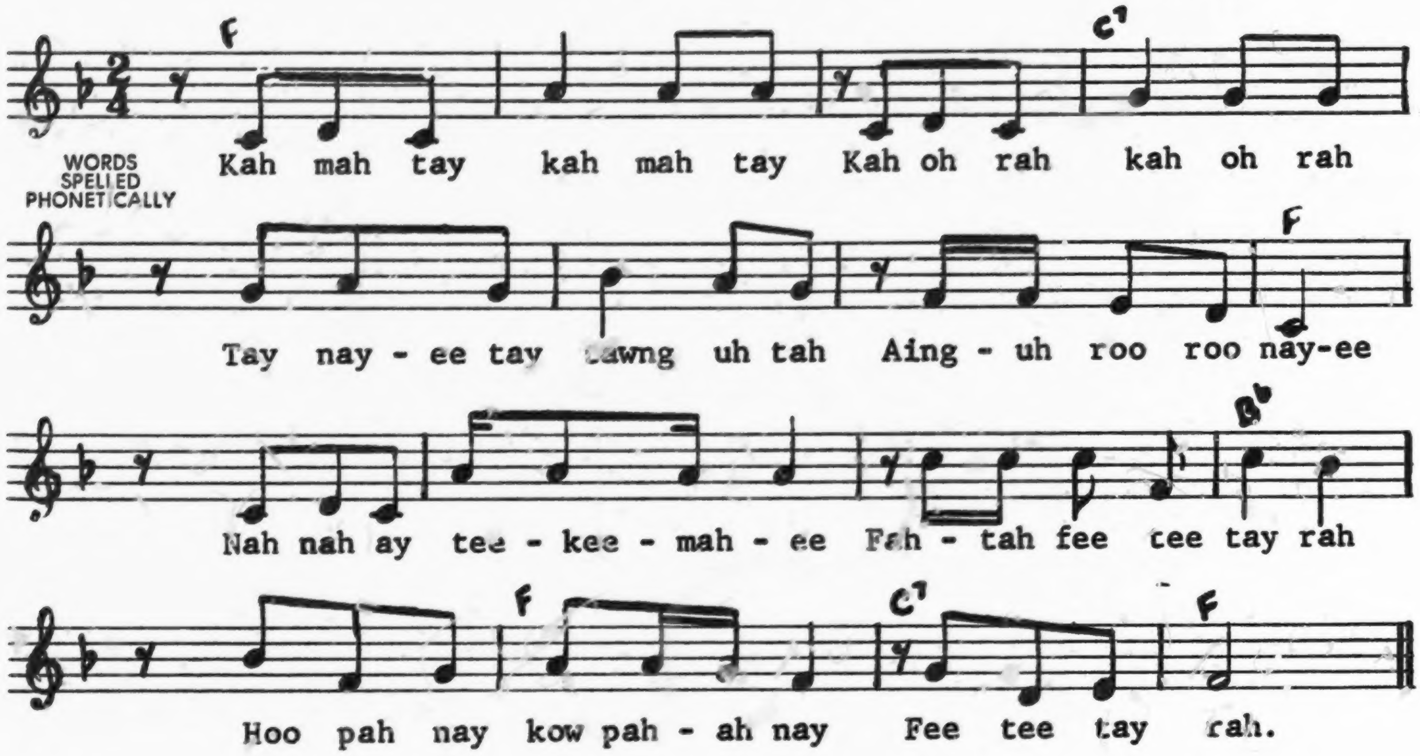
BB Section:



In many songs from different countries, movement is the vital part of the selection; as the example below illustrates:

KA MATE

"Ka Mate", Dr. O. M. Hartsell, University of Arizona, Tucson, Arizona. Used by permission.


F
C7
WORDS SPELLED PHONETICALLY
Kah mah tay kah mah tay Kah oh rah kah oh rah
F
Tay nay - ee tay tawng uh tah Aing - uh roo roo nay-ee
B♭
Nah nah ay tee - kee - mah - ee Fah - tah fee tee tay rah
F
C7
F
Hoo pah nay kow pah - ah nay Fee tee tay rah.

DIRECTIONS:

1. Shout the word "Kiarute" (kee-áh-roo-tay). This is a command meaning to "get ready". Place backside of hands on hips as this word is shouted.
2. Shout the words "Toru Wha" (tor-oo-fah). Begin stamping the right foot on "Toru" and continue throughout the song stamping on each beat of the measure.
3. Measures 1 and 2: Slap legs 4 times, raise arms and quiver hands at head level.
4. Measures 3 and 4: Repeat movements for measures 1 and 2 above.
5. Measures 5 and 6: Alternate arms in a train motion with hands quivering (twice for each hand)
6. Measures 7 and 8: Pivot left in rhythm while slapping the raised left forearm 4 times with the right hand.
7. Measures 9 and 10: Repeat train motion in measures 5 and 6.
8. Measures 11 and 12: Face front, slap legs, slap chest, clap hands, and quiver raised hands.
9. Measures 13 and 14: Extend arms downward to the right in front of body, pull back with a right bump, arms to left — left bump, arms to right — right bump.
10. Measures 15 and 16: Repeat movement for measures 11 and 12.
11. Shout word "Kiauwe" (kee-ah-oo-way) meaning "it's over" or finished.

NOTE TO TEACHER

Classroom activities often lead to good program material which can be sung, danced, played with instruments such as ukulele, autoharp and resonator bells.

FOR THE INTERMEDIATE GRADES

FOLK AND SQUARE DANCES

OUR STATE

**LA RASPA
**MAÑANA
**ARIZONA STAR

OUR COUNTRY

*VARSOVIENNE
*VIRGINIA REEL
*POP GOES THE WEASEL
**PATTY CAKE POLKA
**HINKY DINKY PARLEY VOUS

THE WORLD

*HORA (Israel)
**IRISH WASHERWOMAN (Ireland)
*GREENSLEEVES (England)
*COME LET US BE JOYFUL (Germany)
*GUSTAF SKOL (Sweden)

*RCA World of Folk Dances

**Old Timer Records (4457 E. Thomas, Phoenix, Arizona)

TYPICAL MUSICAL COMPOSITIONS FOR INTERPRETIVE MOVEMENT

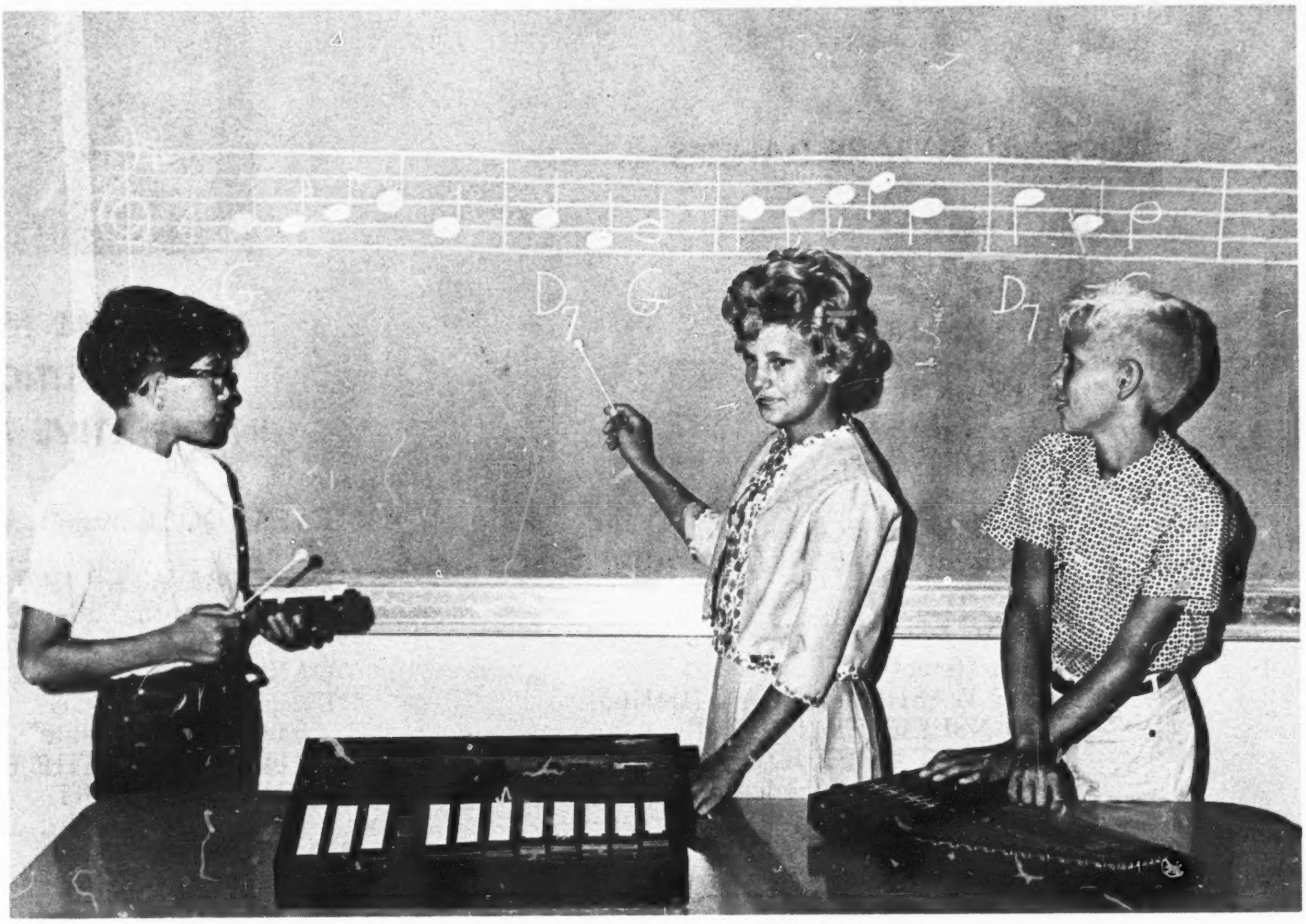
**FARANDOLE from "L'Arlesienne Suite"	Bizet
**DESERT WATER HOLE from "Death Valley Suite"	Grofé
**HOE DOWN from "Rodeo"	Copland
*DANSE MACABRE	Saint-Saens
**INFERNAL DANCE from "Firebird Suite"	Stravinsky
**ENTRANCE OF THE EMPEROR AND HIS COURT from "Hary Janos"	Kodaly
*THE THREE BEARS	Coates

*Bowmar Orchestral Library
**RCA Adventures in Music

SUGGESTIONS FOR EVALUATING CLASSROOM MOVEMENT TO MUSIC ACTIVITIES

	YES	NO
1. Do you provide in your classroom the opportunity for girls and boys to respond to music through movement?		
2. Do you encourage, but not force any child to participate?		
3. Do you sometimes work with a few girls and boys at a time in interpreting the music?		
4. Do you sometimes enhance movement to music activities with costumes, instruments and the like?		
5. Do you use recordings, poems or pictures to motivate movement to music?		
6. Do you provide opportunities for interpretive, imitative, as well as basic and patterned movement?		
7. Do you become thoroughly familiar with instructions before presenting singing games, folk dances and square dances?		
8. Do you establish in your classroom an environment conducive for children's creative, spontaneous movement to music?		
9. Do you aid children in understanding simple form in music through movement?		

INSTRUMENTS



IT IS ASSUMED THAT CHILDREN have already had many experiences with percussion and melody instruments in the primary grades. These experiences will be continued and expanded in more depth in the intermediate grades.

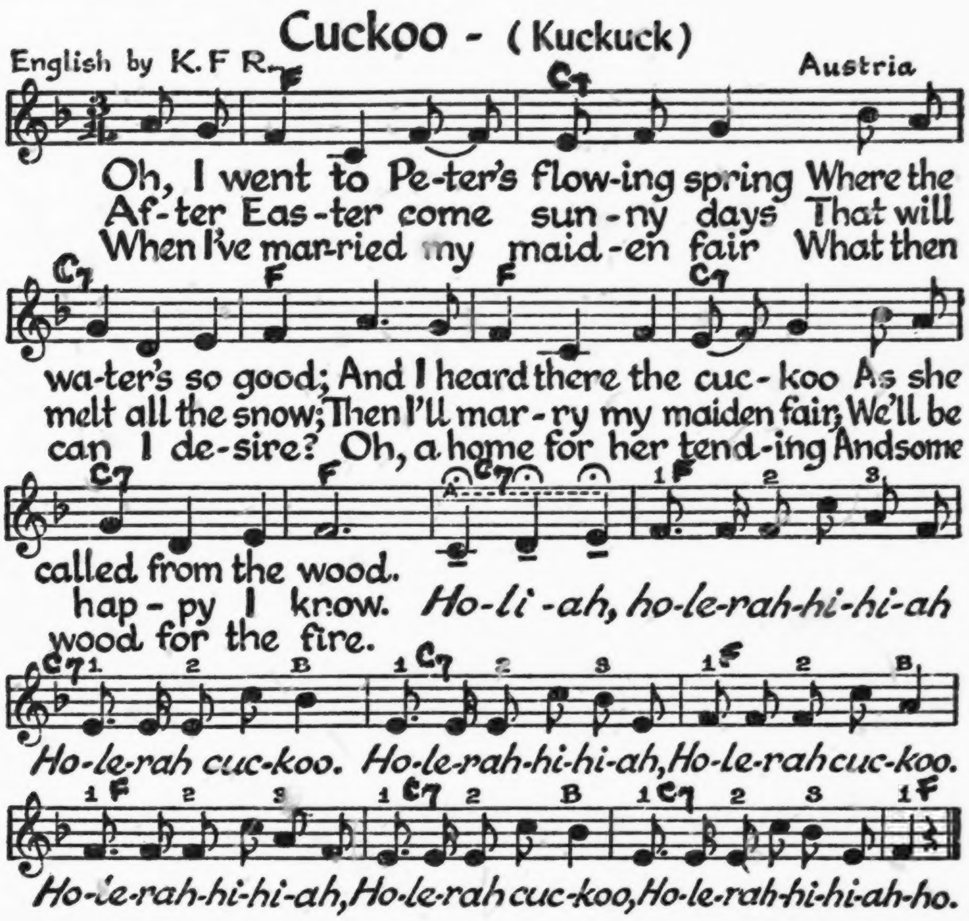
At this time also, girls and boys with special ability and interest in music are encouraged to begin individual or group study on piano, band or orchestral instruments.

Concerts and other musical events in the community should be brought to the attention of the students.

SUGGESTIONS FOR USING INSTRUMENTS IN YOUR CLASSROOM

- Children in the intermediate grades will be greatly interested in percussion instruments such as, bongo and conga drums, maracas, claves (CLAHV-es), guiro (WEE-ro) and other Latin American instruments.
- Students should gain increasing independence in using the autoharp and resonator bells in accompanying their singing, for adding a coda, or introduction to a song, and for developing a feeling of harmony. Band and orchestra instruments may also provide simple accompaniment.
- Students studying instruments should be encouraged to give classroom demonstrations on the instruments they play in the band or orchestra.
- Music texts offer many suggestions for correlating the use of band and orchestra instruments with the general music activities in the classroom.
- Percussion instruments are often used to help students read rhythmic notation.
- Melody instruments such as resonator bells may be used as an effective approach to music reading.

"Cuckoo Song" from WORK AND SING © 1948, Cooperative Recreation Service, Inc., Delaware, Ohio. Used by permission.


Cuckoo - (Kuckuck)
English by K.F R.
Austria
F C7 F C7 F C7 A B
Oh, I went to Pe-ter's flow-ing spring Where the wa-ter's so good; And I heard there the cuc-koo As she called from the wood.
Af-ter Eas-ter come sun-ny days That will melt all the snow; Then I'll mar-ry my maiden fair, We'll be hap-py I know.
When I've mar-ried my maid-en fair What then can I de-sire? Oh, a home for her tend-ing And some wood for the fire.
Ho-li-ah, ho-le-rah-hi-hi-ah Ho-le-rah cuc-koo. Ho-le-rah-hi-hi-ah, Ho-le-rah cuc-koo.
Ho-le-rah-hi-hi-ah, Ho-le-rah cuc-koo, Ho-le-rah-hi-hi-ah-ho.
1 2 3

A – Patter on knees; 1 - Slap knees; 2 – Clap hands; 3 – Snap fingers;
B – Snap fingers once on first verse, twice on second, and three times on third verse. (Repeat and snap four, five, etc.)

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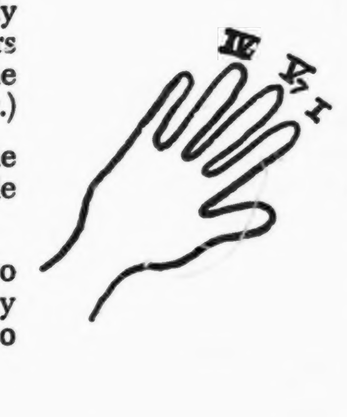
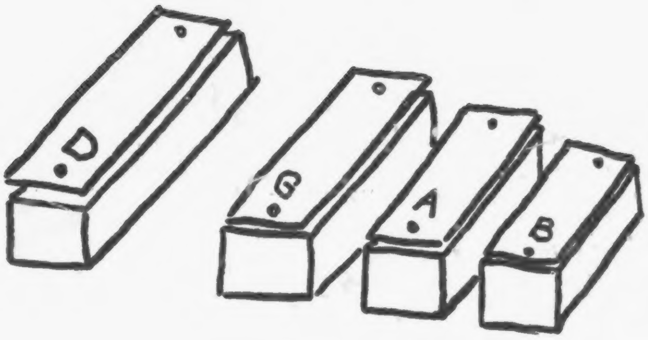
- The autoharp is a stringed instrument usually played by pressing down firmly the chord bars with the left hand and strumming with the right hand. (One strums away from the body.)
- Special effects may be obtained by striking the strings with wooden mallets, plucking single strings, or rhythmic strumming.
- Many songs can be played either by using two or three chord bars, such as "Polly Wolly Doodle", "Down In The Valley" and "Cuckoo Song".

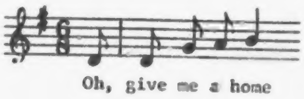


- The autoharp must be kept in tune and should be checked frequently. Classroom teachers should request assistance from a music specialist if they are unable to correctly tune this instrument.
- The twelve-bar autoharp will play in five keys (C, F and G, major, A and D minor). The five bar autoharp is not recommended for general school use due to the fact that songs must be in the key of C or G.

RESONATOR BELLS (Melody Bells), are tuned metal bars mounted on separate blocks which may be used to:



Discover Melodic Patterns, intervals, melodic direction, pitch placement, such as this pattern from HOME ON THE RANGE. (Remove the bells from the case for early use in discovering patterns.)



Accompany a song with bell chords.

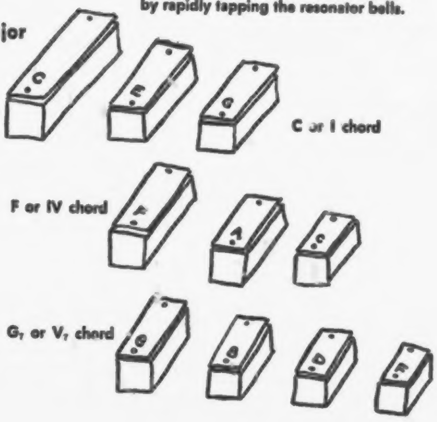
Silent night! Holy night! All is calm, all is bright
C C G_7 C

Round yon Virgin Mother and Child. Holy Infant so tender and mild,
F C F C

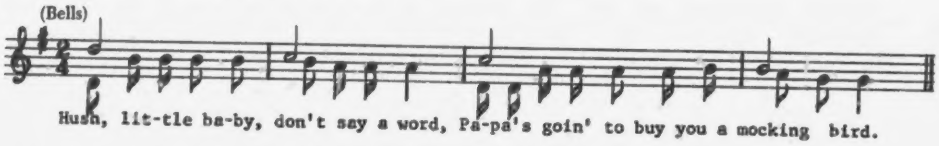
Sleep in heavenly peace, Sleep in heavenly peace.
G_7 C C G_7 C

For a tremolo effect, play the chords by rapidly tapping the resonator bells.

Key of C Major

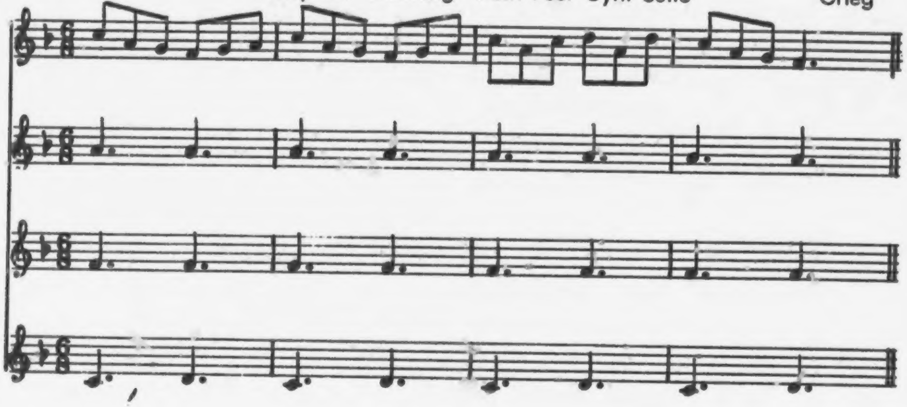


Add simple instrumental parts to singing activities as in:
HUSH, LITTLE BABY


(Bells)
Hush, lit-tle ba-by, don't say a word, Pa-pa's goin' to buy you a mocking bird.

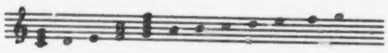
To Play Melodies and Harmonies. (use two sets of resonator bells when playing the following example)

Excerpt of "Morning" from Peer Gynt Suite Grieg



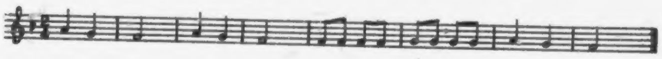
Introducing some of the notational aspects of music. Develop a scale aurally by distributing the eight tones in a major scale to the children, (but not in scale order). Ask each child to sound his bell individually. Ask the children to determine which bell is highest and lowest in pitch. Ask remaining children to arrange themselves in order so as to play correctly the eight tones in the scale.

An appropriate sequel to this procedure is to build major chords by asking the children who hold the 1st, 3rd and 5th tones of the scale to sound their bells simultaneously. The I Chord and IV chord may be built in this way from a one octave scale. It will be necessary to extend the scale beyond one octave in order to build a V or V_7 chord. (See illustration at right.)



Simple transposition of melodies (playing the same tune but in different keys)

Play this tune starting on B; start on E also.



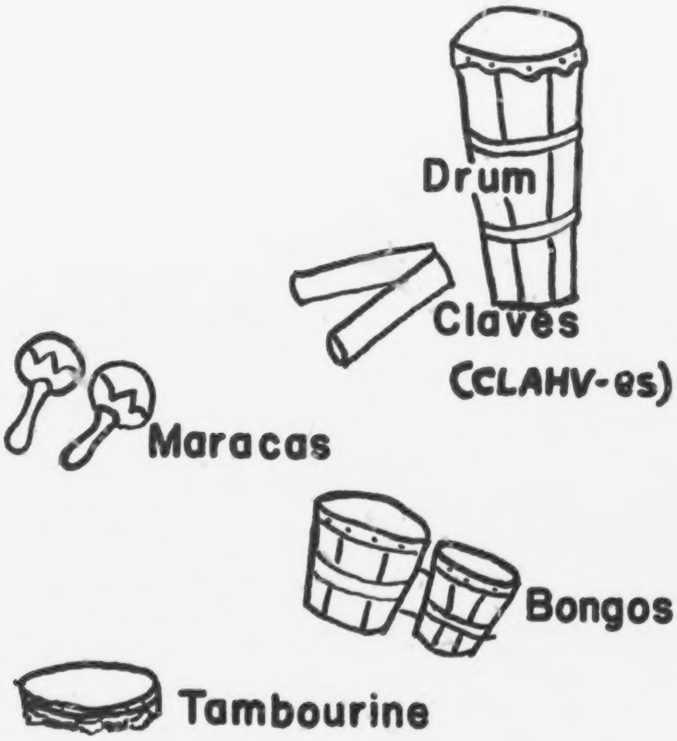
CLASSROOM PERCUSSION INSTRUMENTS

Playing instruments is an excellent way to develop sensitivity to both the theoretical and expressive aspects of music such as melodic, rhythmic and harmonic structure; phrasing; dynamics; and tone-color.

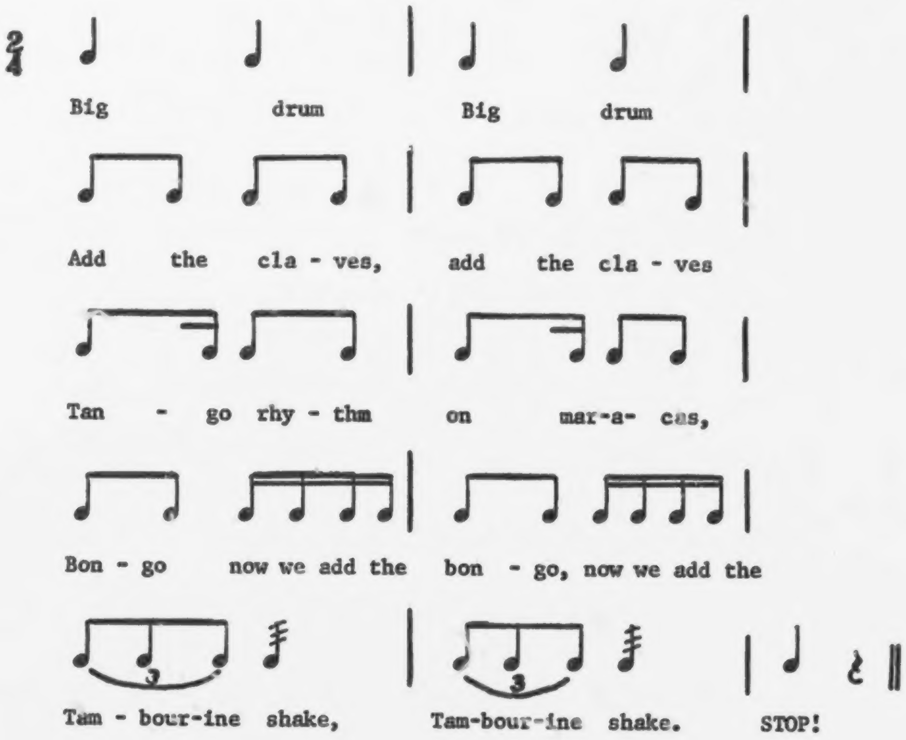
Percussion Ensemble

A percussion ensemble may be developed through the process of:
- chanting the rhythm of words
- notating rhythm of the words
- performing the notation with instruments

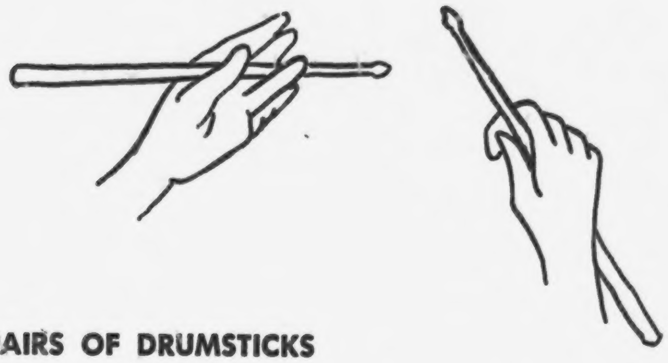
The following example may be used in this manner.


Drum
Claves
(CLAHV-es)
Maracas
Bongos
Tambourine

"Instrumental Addition", Sally Monsour & Margaret Perry, A JUNIOR HIGH SCHOOL MUSIC HANDBOOK. © 1963. Prentice-Hall, Inc., Englewood Cliffs, N. J. Used by permission.


Big drum Big drum
Add the cla - ves, add the cla - ves
Tan - go rhy - thm on mar-a- cas,
Bon - go now we add the bon - go, now we add the
Tam - bour-ine shake, Tam-bour-ine shake. STOP!

As a variation, one student could begin with a basic drum beat, with the other instruments joining in one at a time adding their own pattern. They might drop out one at a time, ending with the drum.

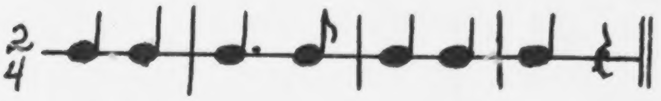


PAIRS OF DRUMSTICKS

Girls and boys are keenly interested in playing the drums. Whereas we do not wish to develop total classrooms of drummers, there are many musical learnings which can be taught through using drumsticks, (which may be purchased in quantity for approximately $.60 a pair) and a drum pad (which may consist of a block of wood, a piece of floor tile, or the like).

Activities might consist of:

- learning the proper way to hold sticks. (left hand — palm up; right hand — as in illustration.)
- reading, composing, and performing patterns of rhythmic notation such as:

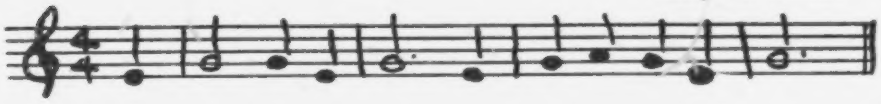


- learning a few of the basic rudiments of drumming.
- using recordings of marches as a basis for the rhythmic response.
- this activity lends itself for classroom endeavors and special activities.

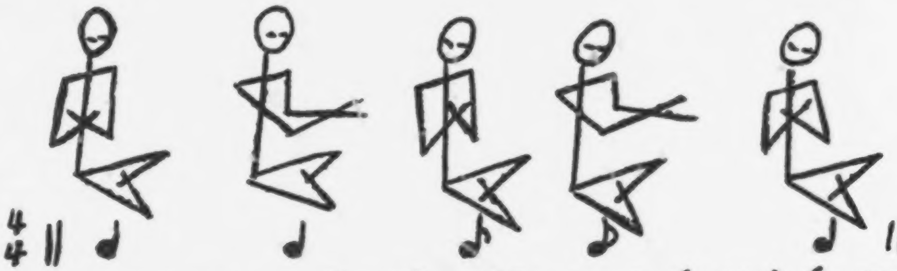
♪ RHYTHM STICKS

The "Hawaiian Stick Song" is an excellent example of using rhythm sticks to enhance a song activity.

Mary K. Pukui

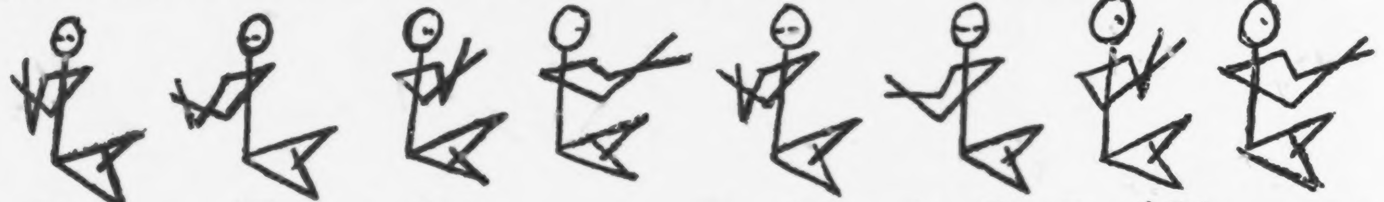


VAMP:
REPEAT AFTER EACH VERSE.



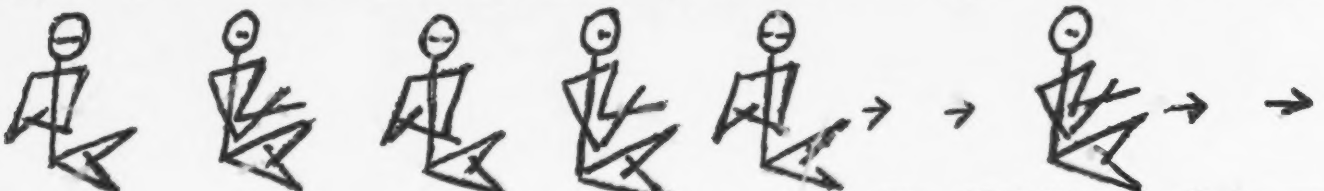
FINISH WITH VAMP.
PLACE HANDS TOGETHER.
BOW.

① (R. SHOULDER) (R. OUT) (L. SHOULDER) (L. OUT) (R. SHOULDER) (R. OUT) (L. SHOULDER) (L. OUT)



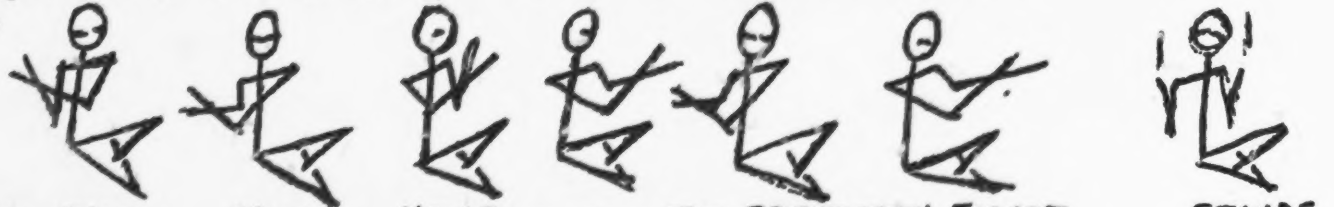
A- BOVE, UP A- BOVE ——, THE BIRDS ALL FLY SO HIGH ——.

② (R. WAIST) (L. WAIST) (R. WAIST) (L. WAIST) (R. WAIST- 3 TIMES) (L. WAIST- 3 TIMES)



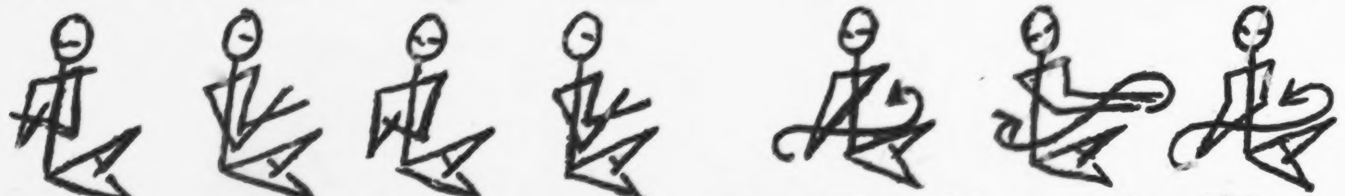
BE- LOW DOWN BE- LOW ——, THE FLOW—ERS ARE IN BLOOM ——.

③ (R SHOULDER) (R. OUT) (L. SHOULDER) (L. OUT) (R. OUT) (L. OUT)



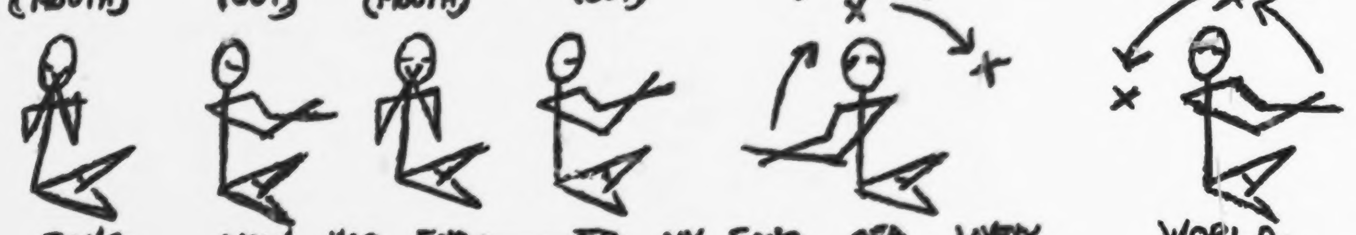
IN THE HILLS, IN THE HILLS ——, THE BRIGHT GREEN FOREST STANDS.

④ (R WAIST) (L. WAIST) (R. WAIST) (L WAIST) (SWOOP) (SWOOP) (SWOOP)



IN THE SEA, IN THE SEA ——, THE FISH SWIM TO AND FRO.

⑤ (MOUTH) (OUT) (MOUTH) (OUT) (RAINBOW) (RAINBOW)



MY SONG NOW HAS END——ED, MY SONG OF A LOVELY WORLD.

Copyright 1963 by O.M.Hartsell

NOTE TO TEACHER:

Refer to publication "Guide to Instrumental Music Teaching in Arizona Public Schools" for assistance in this area of the music curriculum.

SUGGESTIONS FOR EVALUATING CLASSROOM INSTRUMENTAL ACTIVITIES IN THE INTERMEDIATE GRADES

	YES	NO
1. Do you have percussion and melody instruments available in your classroom?		
2. Do you arrange for classroom demonstration of band and orchestral instruments?		
3. Do you give students the opportunity to enhance their singing activities using the various instruments for accompaniment or sound effects?		
4. Do you use pictures, charts, films, filmstrips, and recordings to help your students identify band and orchestral instruments both by sight and sound?		
5. Do you encourage boys and girls with special interest in music to study music privately, as well as to participate in the school band or orchestra?		
6. Do you bring to your students' attention to attend concerts presented in your community?		
7. Do you use melody and percussion instruments as an aid to music reading?		

MUSIC in the

IT IS RECOGNIZED THAT STUDENTS in the upper grades are energetic, need variety in their music program, must have a sense of immediate success in their musical activities, and desire status as individuals.

Guiding the musical development of this age group is a great challenge and requires, on the part of the teacher, the utmost in creativity, flexibility, preparation, enthusiasm and interest. In most schools, instruction at this level will be provided by a special music teacher.

At this age, performance plays a greater part, not only in large group activities but in small ensembles as well.

It may be assumed that the students have had many musical experiences in singing, listening, expressive bodily movement, and playing of musical instruments. Through these activities they have been introduced to musical notation and have sung two and three part songs with satisfaction and pleasure. It is recognized that at this age level, one of the most important problems the music teacher has to deal with is the changing voice.

For many students this is the last opportunity they will have to be enrolled in a music program. Therefore, it is the duty and the privilege of the teacher to provide as many worthwhile musical experiences as possible to further develop their musical skills and understandings.

One of the principal goals toward which each teacher must strive is to have students complete their schooling with a positive attitude toward music. There is no more challenging position in music education at the present time, than that of teaching music to all students in these grades.

UPPER GRADES

SINGING

STUDENTS SHOULD EXPERIENCE MANY REWARDS from a well planned singing program. They should be taught a variety of songs from many sources, with special attention given to the range of the students' voices. Because their bodies are constantly growing and changing, it is recognized that their voices are changing also — thus it is essential to re-test their voices often to be sure that they are singing in a comfortable range.

It is assumed that students in the upper grades already know many unison songs, rounds, part songs, songs with descants and "partner songs".

Good tone quality, clear diction and good posture should always be stressed, and special attention should be given to singing songs from music notation.

Their vocabulary of music symbols and terminology should be expanded and become more meaningful to students as they see, hear, sing and discuss the music notation found in the song material studied and performed.

Students who have particular interest and ability in singing should be given an opportunity and encouraged to participate in special choruses, small vocal ensembles and individual performance.

STUDENTS IN THE UPPER GRADES ENJOY
- recreational songs
- folk songs of our country
- folk songs of many countries
- patriotic songs
- songs from musical comedies
- songs with descants, rounds, and "partner songs"
- songs with which instruments can be used for accompaniment
- songs within their vocal range
- songs which provide possibilities for expressive singing

Note to Teachers
See page 35 for
SUGGESTIONS FOR DEVELOPING PART-SINGING

Note to Teachers
See page 36 for
SUGGESTIONS FOR DEVELOPING MUSIC READING

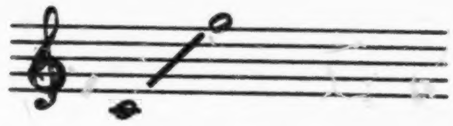
PUBLISHERS OF MUSIC SERIES

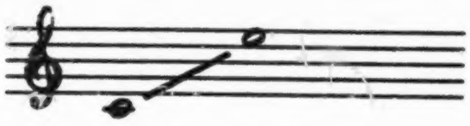
ALLYN AND BACON PUBLISHING COMPANY
AMERICAN BOOK COMPANY
FOLLETT PUBLISHING COMPANY
GINN AND COMPANY
PRENTICE-HALL, INC.
SILVER BURDETT COMPANY
SUMMY-BIRCHARD PUBLISHING COMPANY

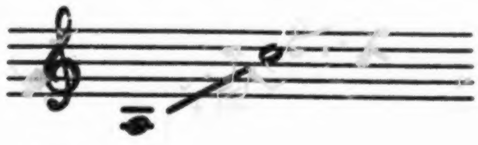
(See page 107 for complete addresses and other information)

LISTED BELOW ARE THE USUAL RANGES OF UPPER GRADE VOICES:

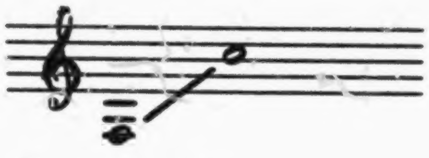
Girls' Voices

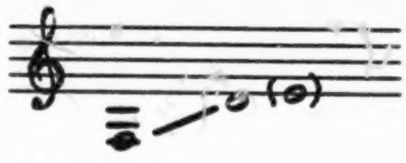

First Soprano

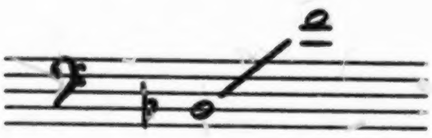

Second Soprano

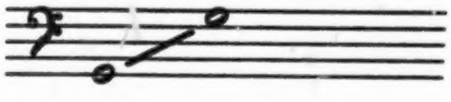

Alto

Boys' Voices

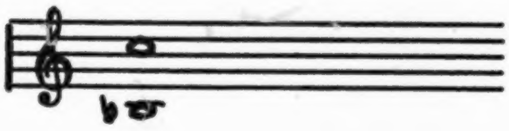

Changing Voice
(also referred to as Cambiata)


Alto-tenor


Baritone


Bass

It is essential for the teacher to recognize that any materials selected for unison singing, which includes boys' and girls' changing voices, must be within the range indicated below:



Attractive material, arranged by Arizona teachers, and selections from the basic texts are included on the following pages.

THE CHANGING VOICE

ONE OF THE MOST IMPORTANT RESPONSIBILITIES with which the music teacher must deal is that of the changing voice. Both the teacher and pupils should understand that this is not a mysterious or magical change, rather it happens to everyone. One thing a teacher might do is to include the explanation of the changing voice as part of a lesson during the early weeks of the semester. (e.g. — Use three or four rubber bands of differing lengths and thicknesses to demonstrate to the class the differences in pitch. The analogy can be seen very quickly by the class members, and they can easily be led to understand that the pitch of the voice will change in relation to the change in structure of the vocal cords.)

It should be emphasized that boys and girls should continue to sing as their voices change, just as they continue to walk and run with growing legs. The changing or about-to-change voice often produces a beauty of tone heard at no other age. The wise teacher will mention this beauty to the pupils.

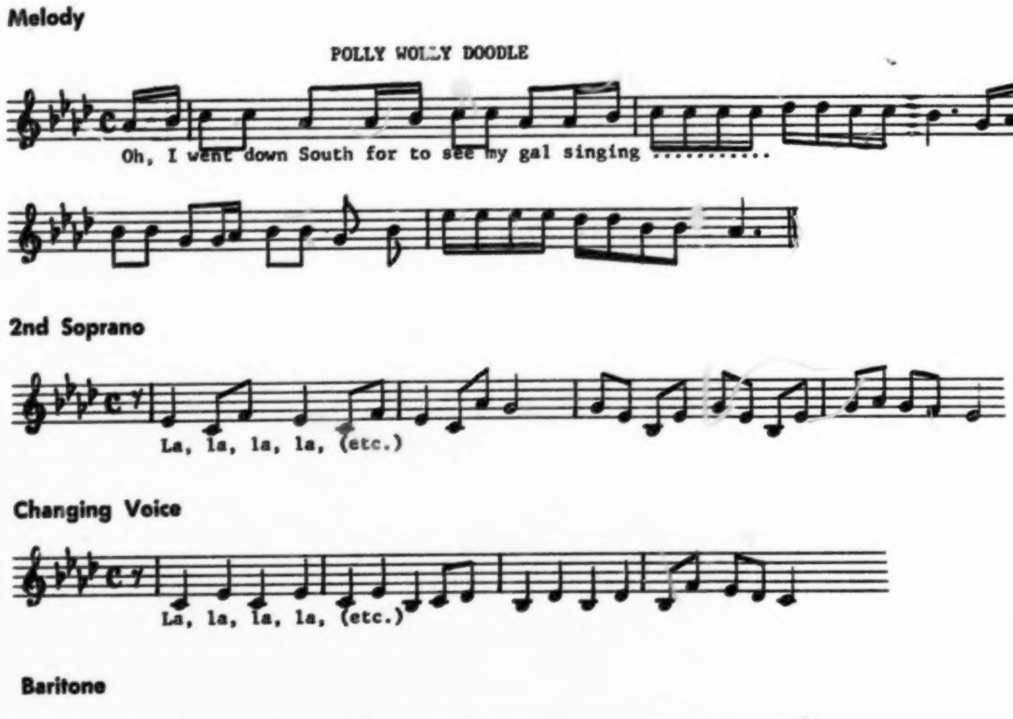
In order to insure that students will be singing within a comfortable range, the teacher must establish some type of testing procedure. Furthermore, it is essential to re-test often as voices continue to develop.

When testing voices:

- See that students understand the purpose of voice testing.
- Discuss briefly the interesting changes taking place in their voices.
- Have the entire class sing the melodies to be used for testing.
- Play the piano lightly to reinforce the voice.
- If necessary, sing along with the shy child or have another student sing with him.
- If a child cannot match your beginning tone, match his and begin the melody from that note.
- Test a few voices at a time while the class is engaged in some sort of work.

As voices change, it is essential to introduce harmony parts which will accommodate the resulting limitations in range. One technique for testing the voice range of boys is to have them sing "Old Folks At Home" in the key of B flat, using the syllable "loo". The teacher moves quickly around the room, listening carefully for those singing the tune an octave lower. Upon a given signal, he asks these low voices to remain silent and later groups them together. Sing the song a second time in the key of G flat (beginning on B flat, third line, treble staff). Once again the teacher moves around the room listening for high voices and asks them to remain silent, then groups them together. Those remaining will be the changing voices.

After voice testing, students should experience immediate success with specially arranged materials such as this familiar song:

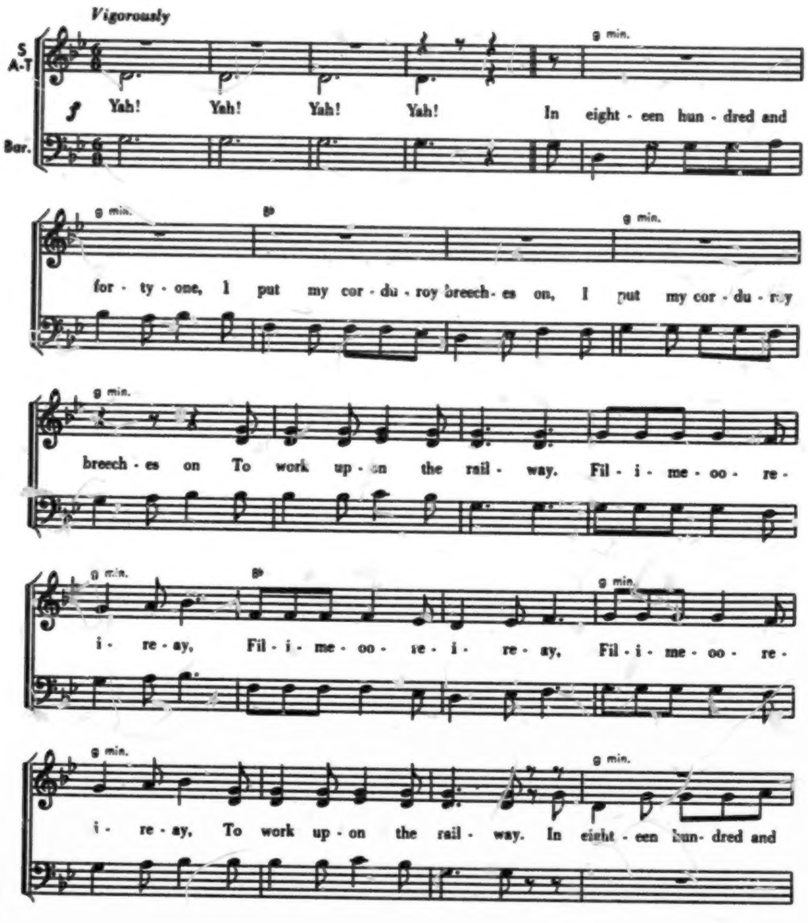


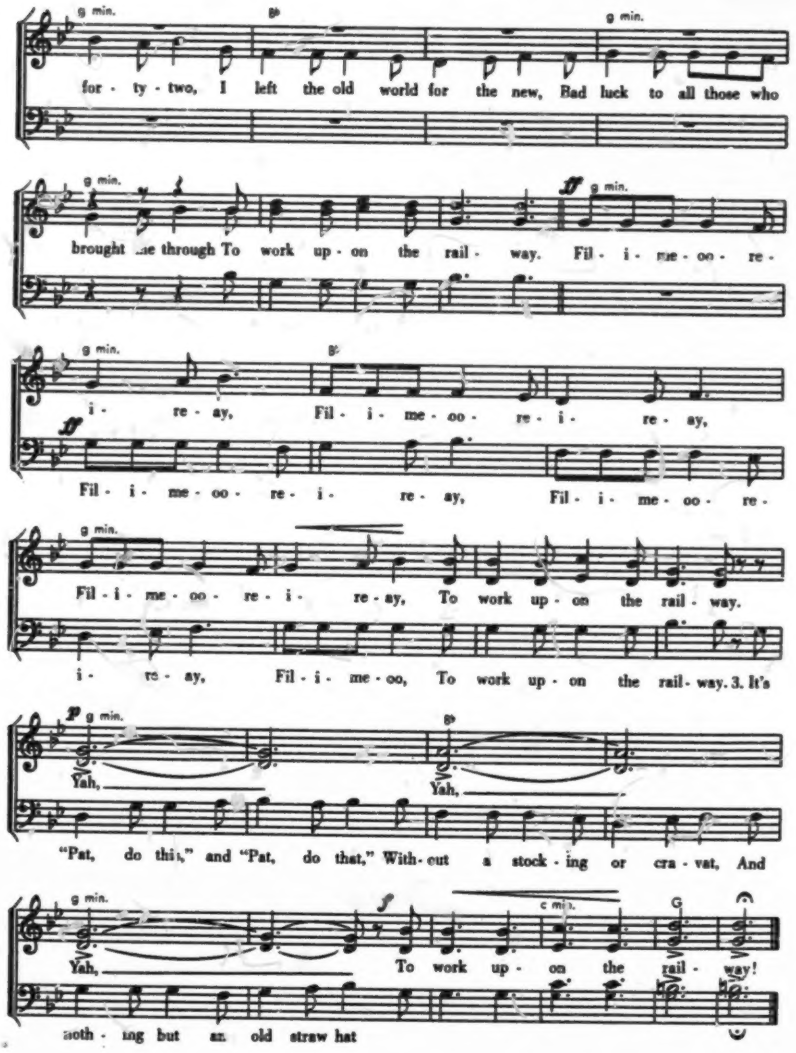
- AN EASY THREE-PART SONG WHICH IS APPEALING TO BOYS WITH MUCH OF THE MELODY GIVEN TO BARITONES. THIS SONG ALSO MAY BE ACCOMPANIED WITH THE AUTOHARP.

Paddy on the Railway

AMERICAN RAILROAD SONG

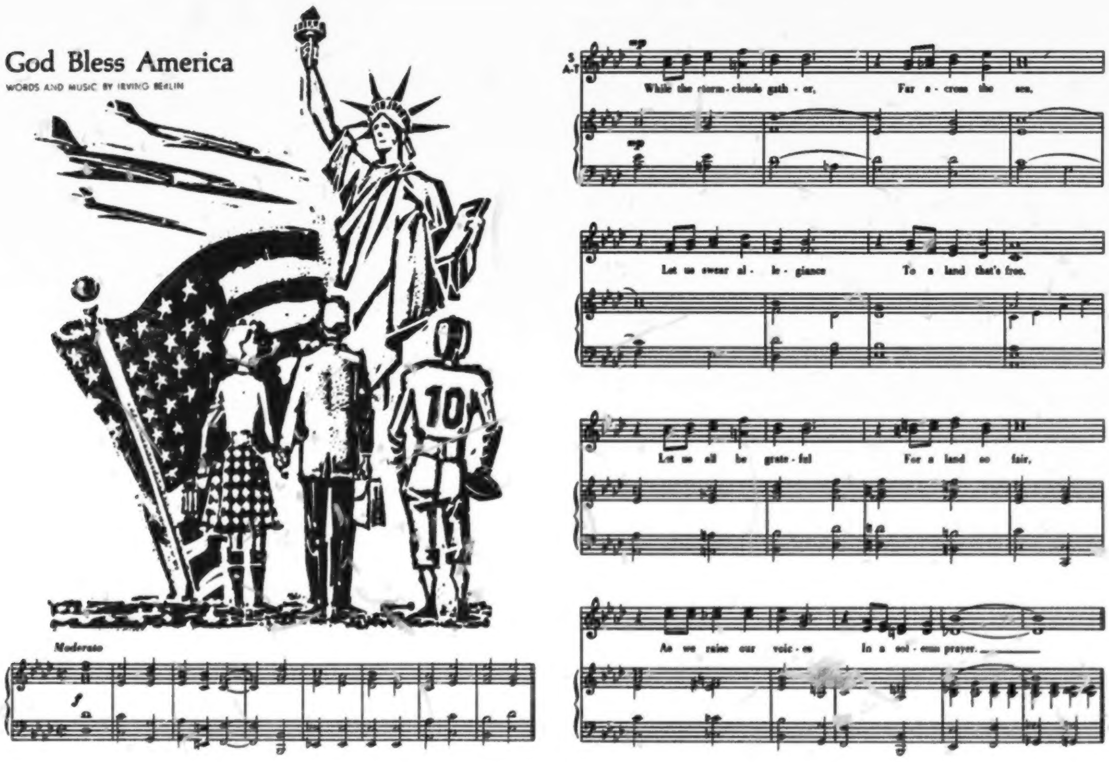
The men who built our railroads during the nineteenth century often made up songs to sing as they worked.


Vigorously
S
A-T
Bar.
f
g min.
B♭
Yah! Yah! Yah! Yah! In eight-een hun-dred and for-ty-one, I put my cor-du-roy breech-es on, I put my cor-du-roy breech-es on To work up-on the rail-way. Fil-i-me-oo-re-i-re-ay, Fil-i-me-oo-re-i-re-ay, Fil-i-me-oo-re-i-re-ay, To work up-on the rail-way. In eight-een hun-dred and


g min.
B♭
c min.
G
ff
p
for-ty-two, I left the old world for the new, Bad luck to all those who brought me through To work up-on the rail-way. Fil-i-me-oo-re-i-re-ay, Fil-i-me-oo-re-i-re-ay, Fil-i-me-oo-re-i-re-ay, To work up-on the rail-way.
Fil-i-me-oo-re-i-re-ay, Fil-i-me-oo-re-i-re-ay, Fil-i-me-oo, To work up-on the rail-way. 3. It's
Yah, Yah, Yah, To work up-on the rail-way!
"Pat, do this," and "Pat, do that," With-out a stock-ing or cra-vat, And noth-ing but an old straw hat

"Paddy On The Railway", Staff Music Publishing Co., Inc.
Used by permission.

- A HERITAGE SONG ESPECIALLY CHALLENGING TO THE GIRLS WITH THE BOYS ONCE AGAIN CARRYING THE MELODY. IT IS VERY EASY FOR BOYS TO SING AN OCTAVE HIGHER WHEN THE RANGE IS TOO LOW.

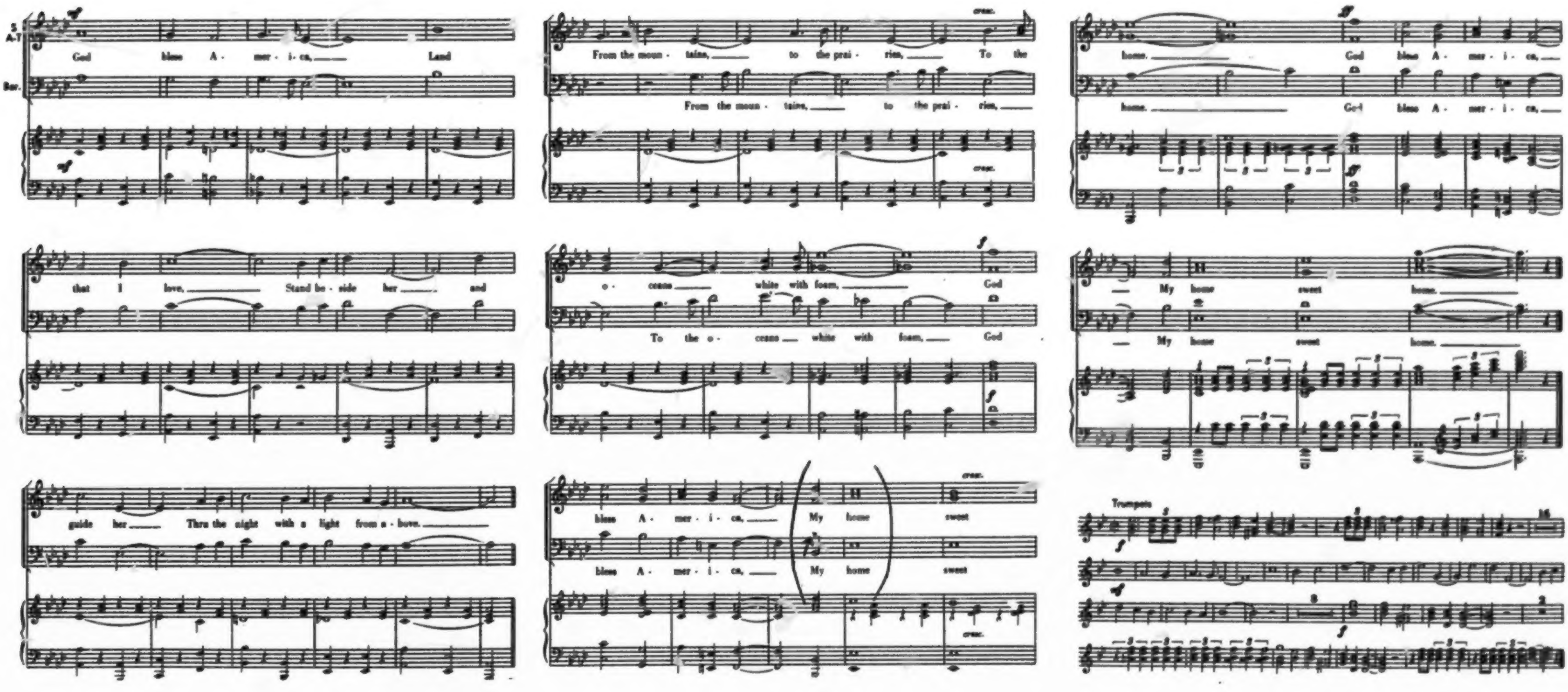


God Bless America

WORDS AND MUSIC BY IRVING BERLIN

10
Moderato
S
A-T
While the storm-clouds gath-er, Far a-cross the sea,
Let us swear al-le-giance To a land that's free.
Let us all be grate-ful For a land so fair,
As we raise our voic-es In a sol-emn prayer.

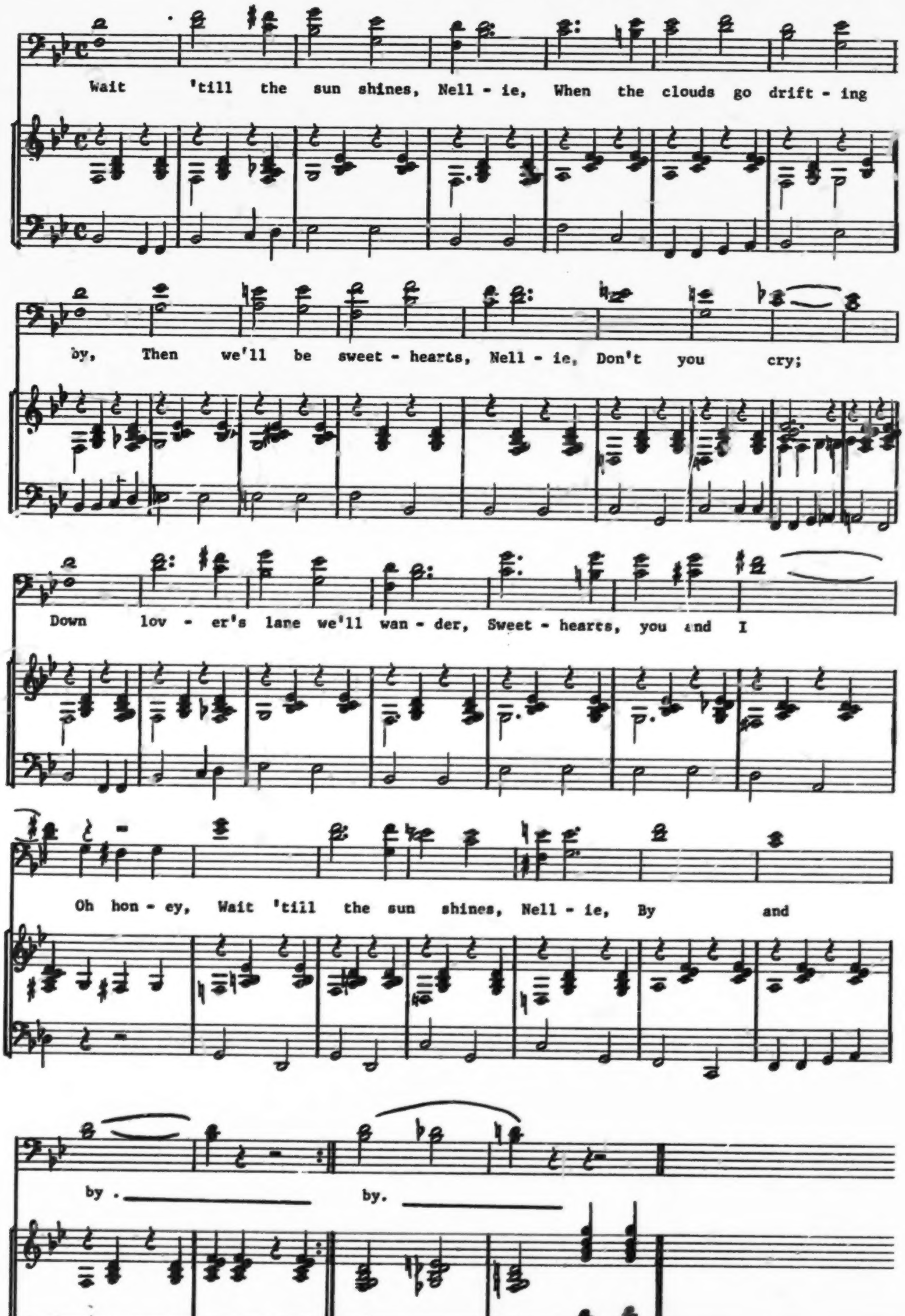
"Copyright 1939 Gene Tunney, A. L. Berman and Ralph J. Bunche, as Trustees God Bless America Fund. Reprinted by permission of Irving Berlin Music Corporation."



S
A-T
Bar.
God bless A-mer-i-ca, Land that I love, Stand be-side her and guide her Thru the night with a light from a-bove.
From the moun-tains, to the prai-ries, To the o-ceans white with foam, God bless A-mer-i-ca, My home sweet home.
From the moun-tains, to the prai-ries, To the o-ceans white with foam, God bless A-mer-i-ca, My home sweet home.
cresc.
home. God bless A-mer-i-ca, My home sweet home.
home. God bless A-mer-i-ca, My home sweet home.
Trumpets

- AN EASY TWO-PART SONG FOR BOYS ARRANGED BY EDNA BOGAN, TEACHER IN THE SCOTTSDALE SCHOOL DISTRICT.

WAIT TILL THE SUN SHINES, NELLIE

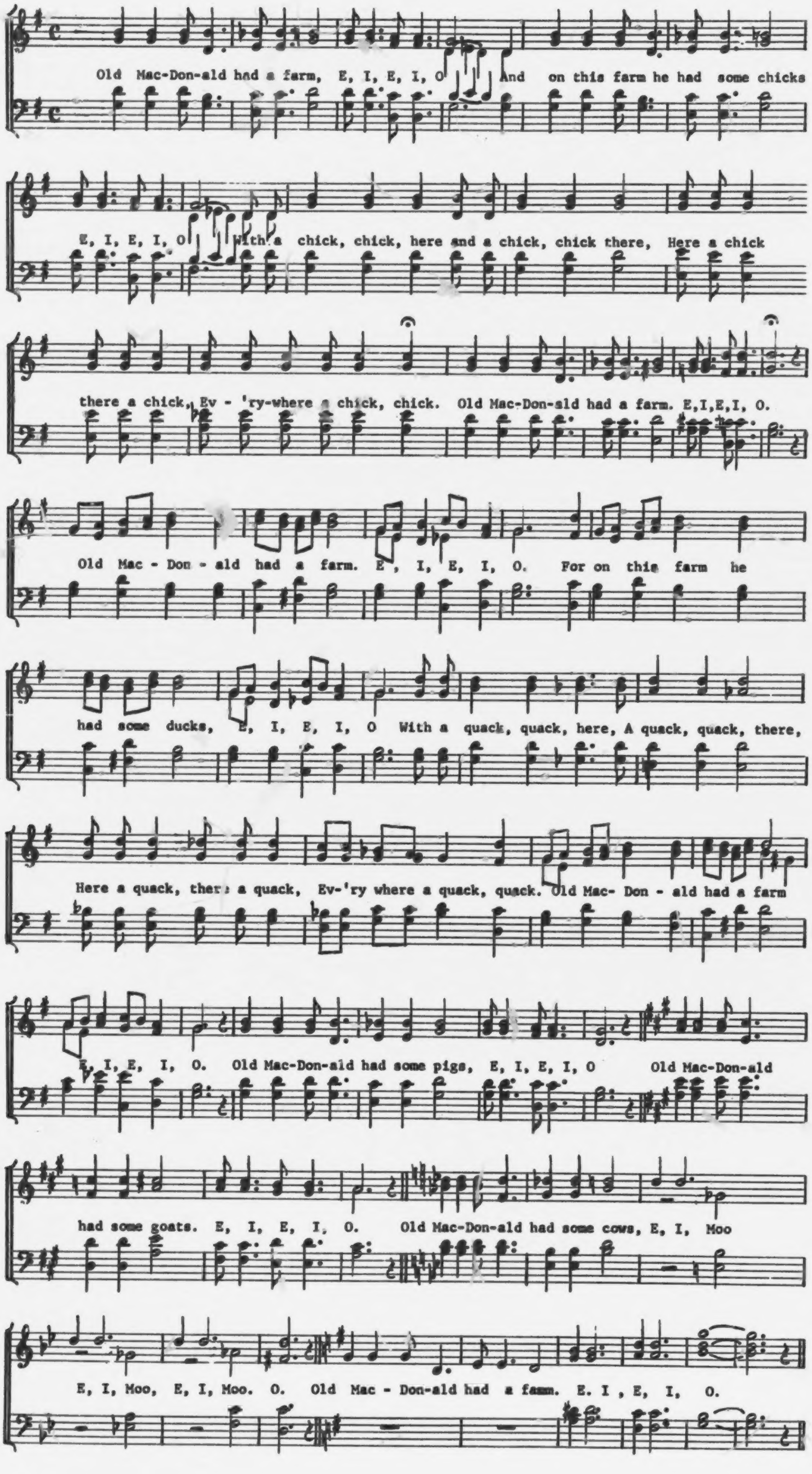

Wait 'till the sun shines, Nell - ie, When the clouds go drift - ing
by, Then we'll be sweet - hearts, Nell - ie, Don't you cry;
Down lov - er's lane we'll wan - der, Sweet - hearts, you and I
Oh hon - ey, Wait 'till the sun shines, Nell - ie, By and
by. ______ by. ______

"Wait Till The Sun Shines, Nellie" arrangement by Mrs. Edna Bogan, Scottsdale, Arizona. Used by permission.

- AN EASY FOUR-PART SONG WELL WITHIN THE RANGE OF STUDENTS OF THIS AGE, ARRANGED BY HENRY TEN HARKEL, MUSIC TEACHER IN THE PHOENIX ELEMENTARY SCHOOL DISTRICT NO. 1.

OLD MACDONALD HAD A FARM

"Old MacDonald Had A Farm" arrangement by Mr. Henry Ten Harkel, Phoenix, Arizona. Used by permission.


Old Mac-Don-ald had a farm, E, I, E, I, O And on this farm he had some chicks
E, I, E, I, O With a chick, chick, here and a chick, chick there, Here a chick
there a chick, Ev - 'ry-where a chick, chick. Old Mac-Don-ald had a farm. E,I,E,I, O.
Old Mac - Don - ald had a farm. E, I, E, I, O. For on this farm he
had some ducks, E, I, E, I, O With a quack, quack, here, A quack, quack, there,
Here a quack, there a quack, Ev-'ry where a quack, quack. Old Mac- Don - ald had a farm
E, I, E, I, O. Old Mac-Don-ald had some pigs, E, I, E, I, O Old Mac-Don-ald
had some goats. E, I, E, I, O. Old Mac-Don-ald had some cows, E, I, Moo
E, I, Moo, E, I, Moo. O. Old Mac - Don-ald had a famm. E. I , E, I, O.

ADDITIONAL RESOURCE MATERIALS FOR SINGING ACTIVITIES IN THE UPPER GRADES

ARRANGER	PUBLISHER
Krone, Beatrice and Max INTERMEDIATE DESCANTS DESCANTS FOR CHRISTMAS DESCANTS TO TRIOS DESCANTS AND EASY BASSES MORE DESCANTS AND EASY BASSES	**Kjos**
Simeone RISE AND SHINE (S.A.) HAVE SONGS–WILL SING (S.S.A.) HAVE SONGS–WILL SING (S.A.B.) YOUTH SINGS (S.A.B.) YOUTH SINGS AT CHRISTMAS (S.A.B.)	**Shawnee Press**
Ades SUGAR AND SPICE (S.S.A.) SUGAR AND SPICE FOR CHRISTMAS (S.S.A.) THREE TO MAKE MUSIC (High-Medium-Low)	**Shawnee Press**
Gearhart BELLES AND BEAUS (S.A. and Boys) GENTLEMEN SONGSTERS (T.B., T.B.B., T.T.B.B.)	**Shawnee Press**
Ehret-Gardner TEEN TRIOS (S.A. [changing]B.)	**Staff**
Regier RAILS, SAILS AND WAGON TRAILS (TWO-PART)	**Kjos**
Daniel ROUND AND ROUND THEY GO	**Summy-Birchard**
Beckman PARTNER SONGS MORE PARTNER SONGS	**Ginn**
Cooper DESCANTS FOR JUNIOR HIGH SINGING TUNETIME FOR TEENTIME (S.A.,S.A.CAMBIATA B.)	**Fischer**
Isaac ACHIEVEMENT CHORAL COLLECTION (S.A.B.)	**Fischer**
Rhea, Lois and Raymond JUNIOR-SENIOR HI IN SONG (S.A.T. with optional bass)	**Bourne**
Riggs THE JUNIOR HI CHORISTER (S.A.B.)	**Bourne**

NOTES TO TEACHER

Remember your students' voices are constantly changing — always be on "the look-out" for material that best fits their needs!

Listed above are many excellent supplementary resource materials for singing activities in the upper grades. **Remember, the list is by no means complete, and new publications are constantly being released! Watch for them!**

A Junior High School Music Handbook by Monsour and Perry, published by Prentice-Hall offers many suggestions for a variety of musical activities for upper grade music.
for upper grade music. Mrs. Perry is a music teacher in Tucson School District No. 1.

SUGGESTIONS FOR EVALUATING CLASSROOM SINGING ACTIVITIES IN THE UPPER GRADES

	YES	NO
1. Do you include one or more carefully planned music periods in your weekly classroom schedule?		
2. Do you select song material from a variety of sources?		
3. Do you help your students have a sense of immediate success in their singing activities?		
4. Do you select or arrange song material that meets the vocal needs of your students?		
5. Do you help students understand that as their bodies change their voices change also?		
6. Do you test your students' voices frequently to make certain that they are singing in a comfortable range?		
7. Do you stress good tone quality, clear diction, expressive singing and correct posture?		
8. Do you help students discover and understand the various tonal and rhythmic patterns, as well as music symbols as they appear in their song material?		
9. Do your students sing rounds, songs with descants, "partner songs" and part songs with enjoyment and satisfaction?		
10. Do you introduce your students to songs having lasting artistic value in addition to recreational songs, and folk songs?		
11. Do you group similar voices together when singing in harmony?		
12. Do you encourage vocal independence in your students through the use of solos, duets, trios and other small ensembles?		
13. Do you provide an opportunity for those students who have particular interest and ability in singing to participate in special choruses?		
14. Do you make it possible for groups to perform in an audience situation?		
15. Do you work cooperatively with the high school music teachers in the schools which your students will attend so as to assure a smooth transition and continuity in their music activities?		

LISTENING

AARON COPLAND ONCE SAID, *"Listening can only be really alive when there are listeners who are really alive. To listen intently, to listen consciously, to listen with one's whole intelligence is the least we can do in the furtherance of an art that is one of the glories of mankind."*

This should be our goal in our listening activities as we introduce students to music of lasting value. It may be assumed that students have already had many listening experiences, and in the upper grades we assist them in understanding how composers use melodies, harmony, major and minor modes, instrumentation, tempo, dynamics, and musical design to accomplish the over-all effect.

Encourage your students not to just listen, but to "listen for something." Questions such as: "What interested you the most in the music we just heard? Why? Was there anything in the music that gave you a musical clue as to the country or period in history from which this music came?"

Remember that a successful teacher will draw from her students as much as possible regarding melodic line, rhythm, dynamics, instrumentation, tempo, and design from the music presented.

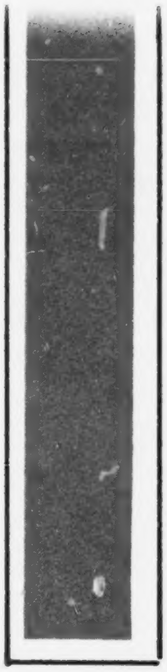
Whenever possible, visual aids such as charts, the chalkboard, and dittoed material are used to enable the students to follow the notation, and thus become even more directly involved with the music itself.

Teachers should choose music which has potentialities for the development of particular skills which can be used in subsequent listening experiences.

Never forget that only by repetition does the music come to be one's "very own."

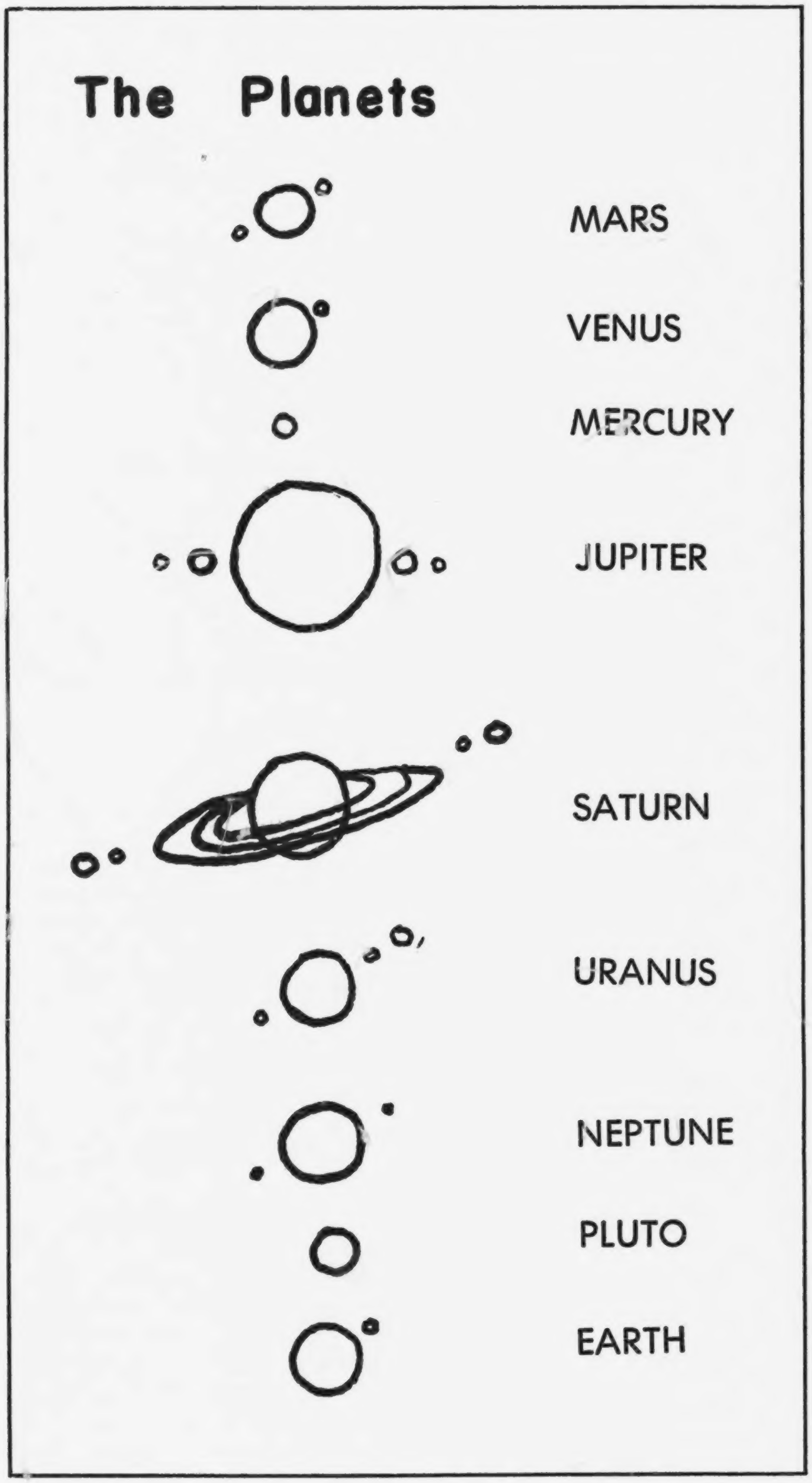
There has never been a time when better sound equipment and recordings are available to the general public, and it behooves us as teachers to create and encourage students to become intelligent and discriminating consumers of music.

TYPICAL LISTENING LESSONS WHICH MIGHT APPEAL TO STUDENTS IN THE UPPER GRADES



The PLANETS

GUSTAV HOLST



A musical composition that has a great deal of appeal to students in the upper grades is Gustav Holst's "The Planets." An interesting way to present this is to list the following planets on the chalkboard:

Mars, the Bringer of War
Venus, the Bringer of Peace
Mercury, the Winged Messenger
Jupiter, the Bringer of Jollity
Saturn, the Bringer of Old Age
Uranus, the Magician
Neptune, the Mystic

You might question the students at this point about which planets were omitted (Pluto and Earth). Then play just a portion of each movement in the suite, and ask the students to decide which planet is being described – and **why** they reached their decision. This would necessitate playing the music several times–making students aware of the various moods, and the way Holst accomplishes this with rhythm, use of instruments, tempo, and other musical devices.

Then play the very end of "Neptune" and ask questions such as:

1. What does Holst add to the instruments? (women's voices)
2. Does this change the over-all effect? (Yes)
3. How do you feel as the music ends? (Floating in space, soaring, suspended in space)

Note to Teacher:
Another suggestion would be to play the selection, or parts of it, without telling students the title, and ask them to write or tell how the music makes them feel – and why. Creative writing as well as art correlation is most successful with this composition.

ADDITIONAL SUGGESTIONS FOR GUIDING THE LESSON

MARS, THE BRINGER OF WAR

The idea:

Brutal senseless war. No feeling for life or death. No idealism, no purpose, not even a sense of tragedy.

How achieved:

1. Relentless hammering out of a rhythmic figure of five beats.
2. Principal theme in triads moving chromatically.
3. Brass instruments featured.

War is depicted simply and brutally, without glory or heroism.

VENUS, THE BRINGER OF PEACE

The idea:

Peace, depicted in complex terms.

How achieved:

1. Music lies in the middle and upper registers of the instruments.
2. Harps, celeste, glockenspiel characterize her heavenly nature.
3. Beautiful melodies in solo violin and oboe.

It is serene in mood, but complex in harmony and texture.

MERCURY, THE WINGED MESSENGER

The idea:

Speed.

How achieved:

1. Use of two simultaneous keys. The first bar sounds out key of B flat and the key of E.
2. Use of two simultaneous rhythms. Six beat groupings into ONE-two-three-FOUR-five-six, and One - two - THREE - four - FIVE - six.

It is the fastest and shortest movement of the suite.

JUPITER, THE BRINGER OF JOLLITY

The idea:

Exuberant spirit among crowds of people.

How achieved:

1. Parade of themes, six of them, ending in a patriotic hymn.

This "English movement" is influenced by England's folk music.

SATURN, THE BRINGER OF OLD AGE

The idea:

Hollow despair. A sense of defeat. Wisdom leading to acceptance and reconciliation, and finally peace.

How achieved:

1. Hollowness of the harmony of opening chords, suggesting defeat.
2. Motif sounded beneath this harmony by the double basses, suggesting despair.
3. B-minor theme for the trombones, suggesting the voice of wisdom.
4. Slow tempo.

The music passes through profound "events", but concludes in a mood of utter serenity.

URANUS, THE MAGICIAN

The idea:

You have seen him — the magician with tall pointed hat studded with stars, flowing blue robe, and with a silver wand. After demonstrating his vast amount of tricks, he struts around, makes mysterious incantations, and suddenly envelops himself in flames and disappears.

How achieved:

1. Variety of musical ideas.
2. Pompous tune.
3. A long encore, suggesting incantations.

NEPTUNE, THE MYSTIC

The idea:

Disembodied spirit.

How achieved:

1. No themes, only fragments of melody and harmony.
2. Low dynamic level.
3. Shimmering in the low and high registers of instruments.
4. Double chorus of women's voices enter on high G and sustain through 12 bars.
5. Singing continues without words, ending in silence after intoning a cadence over and over in ever diminishing tone.

This is music of incredible sound, leaving one with a feeling of soaring suspension.

A LINCOLN PORTRAIT

AARON COPLAND

Related Songs:
This lesson includes
"Springfield Mountain"
and "Camptown Races"

The Portrait

Three Sections (slow, fast, slow):

I. LINCOLN'S PERSONALITY – Melody from "Springfield Mountain".
Does the music help you feel the mystery, gentleness, fatality, simplicity, or tension of Lincoln's personality? Anything else? Why does the melody, "Springfield Mountain", fit into this section?

II. BACKGROUND OF THE TIMES – New melody from "Camptown Races".
Does this music help you feel the day Lincoln changed from gaiety at the racetrack to the tragedy of war? Do you hear anything like "Springfield Mountain" again and does it sound different?

III. THE WORDS OF LINCOLN – Selected by Copland.
How does the music provide a showcase for the words? Does it help you understand the meaning of the words? Do you believe the reading is anything like Abe Lincoln's might have been? How would you describe the ending?

Vocabulary

musical portrait
significance
dogmas
disenthrall
bestride
tyrannical
melancholy
vain

NARRATION OF THE WORDS OF LINCOLN

"Fellow citizens, we cannot escape history". That is what he said – that is what Abraham Lincoln said. "Fellow citizens, we cannot escape history. We of this congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down, in honor or dishonor, to the latest generation. We – even we here – hold the power and bear the responsibility."

• • •

He was born in Kentucky, raised in Indiana, and lived in Illinois and this is what he said – this is what Abe Lincoln said. "The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves and then we shall save our country."

When standing erect, he was six feet four inches tall and this is what he said. He said, "It is the eternal struggle between two principles, right and wrong, throughout the world. It is the same spirit that says you toil and work and earn bread, and I'll eat it. No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation and live by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle."

• • •

Lincoln was a quiet man. Abe Lincoln was a quiet and a melancholy man, but when he spoke of democracy this is what he said. He said, "As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this to the extent of the difference is no democracy."

• • •

Abraham Lincoln, sixteenth President of these United States is everlasting in the memory of his countrymen. For on the battleground at Gettysburg this is what he said. He said, "–that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion. That we here highly resolve that these dead shall not have died in vain. That this nation under God shall have a new birth of freedom and that government of the people, by the people, and for the people shall not perish from the earth."

- an excellent example of Sonata-Allegro Form

SYMPHONY IN G MINOR

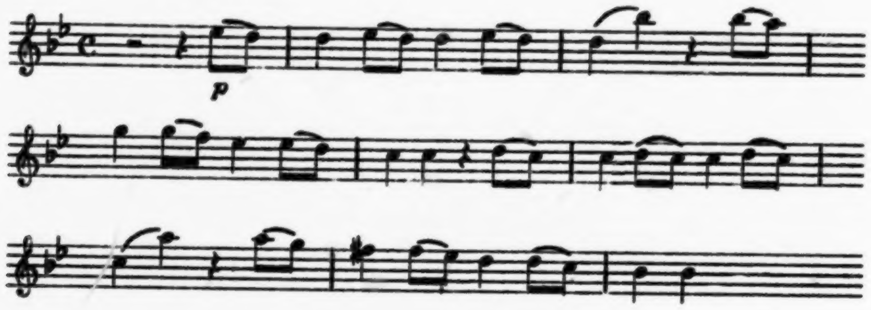
MOZART

First Movement (Allegro Molto)

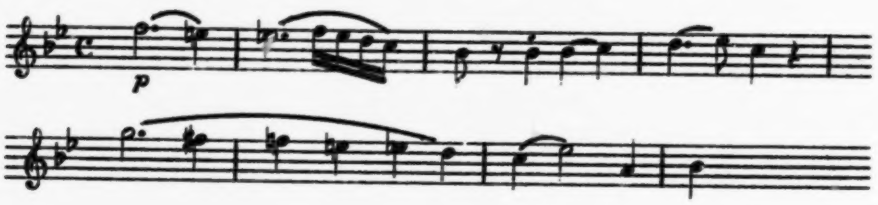
The first movement of the G MINOR SYMPHONY by Mozart is an example of absolute music. It may be studied in terms of design (form).

This movement has no introduction and is planned around two themes – each one contrasting in character.

First Theme: (played by strings)



Second Theme: (played by strings and woodwinds)



As the themes are heard, follow the music notation by using charts or by placing the above themes on the chalkboard.

The over-all musical design for this movement is called sonata-allegro form. This special title indicates that the music is planned in four sections which are as follows:

Exposition (statement of themes)
Development (development or variation of themes)
Recapitulation (coming back to and repeating the themes heard in the beginning)
Coda (special ending to complete the movement)

There is much other technical information relating to keys, transitional passages and development of themes which is purposely omitted in this brief presentation of sonata-allegro form. Since music at this level is most often taught by a special music teacher, this individual is invited to include additional information and analysis when appropriate for the students concerned.

Symphonic music deserves many hearings. Selected movements from other symphonies by Mozart as well as works of Haydn, Brahms, Tchaikovsky, and contemporary American composers should be included in the listening to music endeavors.

Note to Teacher:
Wherever possible, play the themes on the piano or appropriate instrument before using the recording.

SUGGESTED RECORDINGS FOR THE UPPER GRADES

MUSIC OF OUR NATION	COMPOSER	PRONUNCIATION
ADAGIO FOR STRINGS	BARBER	(BAR-bur)
ADVENTURES IN A PERAMBULATOR	CARPENTER	(KAR-pen-ter)
STREET IN A FRONTIER TOWN from "Billy the Kid Suite"	COPLAND	(COPE-lund)
LINCOLN PORTRAIT	COPLAND	
SUITE NO. II "Indian"	MACDOWELL	(mac-DOW-ell)
WHITE PEACOCK	GRIFFES	(GRIF-us)
GRAND CANYON SUITE	GROFE	(grow-FAY)
OZARK SET	SIEGMEISTER	(SEEG-my-stur)
STARS AND STRIPES FOREVER	SOUSA	(SOO-zah)
RHAPSODY IN BLUE	GERSHWIN	(GURSH-win)
PORGY AND BESS	GERSHWIN	
AMERICAN SALUTE	GOULD	(goold)

MUSIC OF OTHER NATIONS

FINGAL'S CAVE OVERTURE	MENDELSSOHN	(MEN-dl-sohn)
PINES OF ROME	RESPIGHI	(res-PEE ghee)
RHAPSODY ESPANA	CHABRIER	(shah-bree-AY
HUNGARIAN DANCES 5 and 6	BRAHMS	(brahmz)
THE MOLDAU	SMETANA	(SMEH-tuh-nuh)
SLAVONIC DANCES	DVORAK	(DVOR-zhock)
MALAGUENA from "Suite Andalucia"	LECUONA	(leh-KWOH-nah)
FINLANDIA	SIBELIUS	(see-BAY-lee-us)
IN THE STEPPES OF CENTRAL ASIA	BORODIN	(boh-roh-DEEN)
HUNGARIAN RHAPSODIES	LISZT	(list)

MUSIC TO HIGHLIGHT DESIGN

TOCCATA AND FUGUE	BACH	(bakh)
SYMPHONY IN G MINOR (First Movement)	MOZART	(MOHT-sart)
SYMPHONY NO. 5 in G MINOR (First Movement)	BEETHOVEN	(BAY-toh-ven)
SYMPHONY NO. 8 in B MINOR (First Movement)	SCHUBERT	(SHOO-behrt)
ACADEMIC FESTIVAL OVERTURE	BRAHMS	(brahmz)
A GROUND	HANDEL	(HAN-dl)

PROGRAM MUSIC

EGMONT OVERTURE	BEETHOVEN	(BAY-toh-ven)
OMPHALE'S SPINNING WHEEL	SAINT-SAENS	(seh-SAWH)
FIREBIRD SUITE	STRAVINSKY	(strah-VIN-skee)
PICTURES AT AN EXHIBITION	MOUSSORGSKY	(moo-SORG-skee)
SCHEHERAZADE	RIMSKY-KORSAKOV	(rim-skee-KOR-sah-koff)
INVITATION TO THE DANCE	WEBER	(VAY-bur)
THE PLANETS	HOLST	(holst)

SUGGESTED ADDITIONAL RECORDINGS FOR UPPER GRADES

AFTERNOON OF A FAUN	DEBUSSY	(duh-bew-SEE)
BOLERO	RAVEL	(rah-VELL)
AMAHL AND THE NIGHT VISITORS	MENOTTI	(meh-NOT-tee)
WALTZES FROM "Der Rosenkavalier"	R. STRAUSS	(shtrous)
PRELUDE TO ACT III from "Lohengrin"	WAGNER	(VAGH-ner)
YOUNG PERSON'S GUIDE TO THE ORCHESTRA	BRITTEN	(BRIT-n)

NOTE TO TEACHER

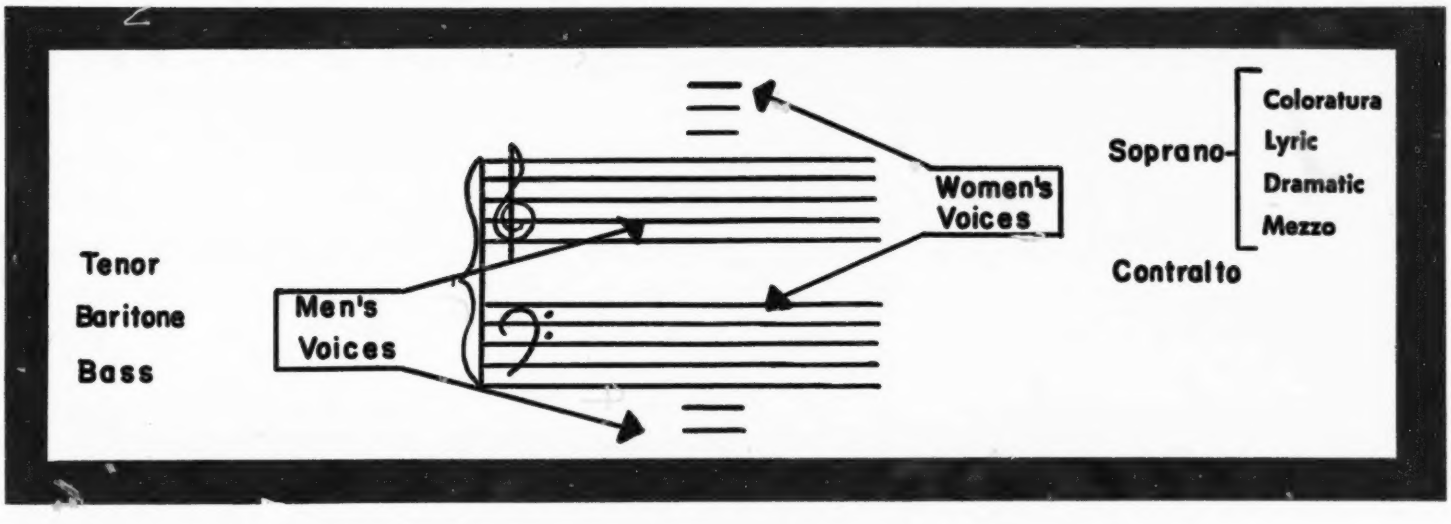
member that a phonograph with od fidelity of tone and appropriate ordings are both essential for valid listening activities.

NOTE TO TEACHERS

See page 45 for SUGGESTIONS FOR GUIDING LISTENING ACTIVITIES

REMEMBER TO

- Present music from different periods of music history (Baroque, Classical, Romantic, Contemporary).
- Listen to Contemporary Opera such as "Amahl and the Night Visitors" (The first opera commissioned for television) by Menotti, "The Telephone" by Menotti, Kurt Weill's "Down in the Valley."
- Include selections from Musical Comedies and Broadway Musicals.
- Refer to Bernstein's recording, "What is Jazz?" and Langston Hughes' book and recording, "Story of Jazz" and material in many of the basic upper grade texts, when presenting this unit.
- Review the instruments of the orchestra with material such as the recording, "Young Person's Guide to the Orchestra" by Britten, the Encyclopedia Britannica Films in color:
    - String Choir
    - Woodwind Choir
    - Brass Choir
    - Percussion Choir
    - Symphony Orchestra
- Provide contacts with "live music" whenever possible, such as Youth Concerts, classroom performances, assembly programs.
- Present musical compositions in whole or in part illustrating various musical forms such as:
    - Overture
    - Suite
    - Symphony
    - Opera
    - Symphonic Poem
    - Concerto
    - Oratorio
    - Chamber Music
    - Fugue
    - Ballet
- Acquaint students with the opportunities to hear contemporary performing artists. This activity should be correlated with concerts presented in your community, telecasts, and current musical events.
- Arouse an interest in the scientific aspects of the world of sound.
- Aid students in identifying the various voice classifications.



PPLEMENTARY BOOKS FOR STUDENTS ND TEACHERS

AUTHOR	TITLE	PUBLISHER
Baldwin, Lillian	Music to Remember	Silver Burdett
Baldwin, Lillian	Listener's Anthology of Music – Vol. I and II	Silver Burdett
Bernstein, Leonard	This is Music	Simon-Schuster
Britten, Benjamin and Imogen, Holst	Wonderful World of Music	Garden City
Buchanan, Fannie	How Man Made Music	Follett
Cross, Milton and David Ewen	Encyclopedia of Great Composers and Their Music Vols. I and II	Doubleday
Ewen, David	Encyclopedia of Concert Music	Hill and Wang
Hughes, Langston	First Book of Jazz	Watts
Kert, Russell and Deems Taylor	Music Lovers' Encyclopedia	Garden City
Menotti, Gian-Carlo	Amahl and the Night Visitors	McGraw-Hill
Monsour, Sally Margaret Perry	A Junior High School Music Handbook	Prentice-Hall
Sandburg, Carl	The New American Songbag	Associated Music
Siegmeister, Elie	Invitation to Music	Harvey House
Spaeth, Sigmund	History of Popular Music in America	Random House
Stoddard, Hope	Symphony Conductors of the U.S.A.	Crowell
Thomas, Henry and Dana Lee Thomas	Living Biographies of Great Composers	Garden City

This list is by no means complete, and teachers and students will wish to examine and obtain new materials as they are published.

SUGGESTIONS FOR EVALUATING CLASSROOM LISTENING ACTIVITIES IN THE UPPER GRADES

	YES	NO
1. Do you impress upon your children that **listening is vital to all learning?**		
2. Do you help students become increasingly aware of tonal and rhythmic patterns, harmony, instrumentation, dynamics and musical design?		
3. Do you become thoroughly familiar with a selection before presenting it to your students?		
4. Do you establish a classroom atmosphere conducive to good listening with attention given to comfortable temperature, an adequate phonograph and good recordings?		
5. Do you use bulletin boards, theme charts and other audio visual materials to enhance listening activities?		
6. Do you establish the type of rapport with your students which enables them to respond appropriately?		
7. Do you present music from various periods of music history including contemporary compositions?		
8. Do you present a well balanced listening program which provides opportunity to hear both live and recorded music?		
9. Do you help your students to recognize the instruments in the four sections of the orchestra by sight and sound?		
10. Do you present many different types of music, including both instrumental and choral, as well as, examples of the major forms in music?		
11. Do you encourage your students to begin their own record collections?		
12. Do you plan the listening experience with your student's interest and attention span in mind?		

MOVEMENT

STUDENTS IN THE UPPER GRADES will continue activities which include interpretive and patterned movement to music. In many cases these activities will be guided by the Physical Education Department or dance clubs, through a program which includes social dance, modern or interpretive dance, folk dance and square dance.

Where the music teacher is responsible for this facet of the program, she will find folk, social and square dancing more suitable for music classes. Interpretive movement is used with ensemble groups and the teacher may plan many appropriate experiences as a part of programs and pageants.

Devising appropriate accompaniment by different ways of clapping hands, patting knees, or tapping feet will be an activity which appeals to this age group.

Listed below are dances which are interesting to upper grade students:

FOLK DANCES:

Highland Fling
Highland Schottische
Sailor's Hornpipe
La Raspa
Patty Cake Polka

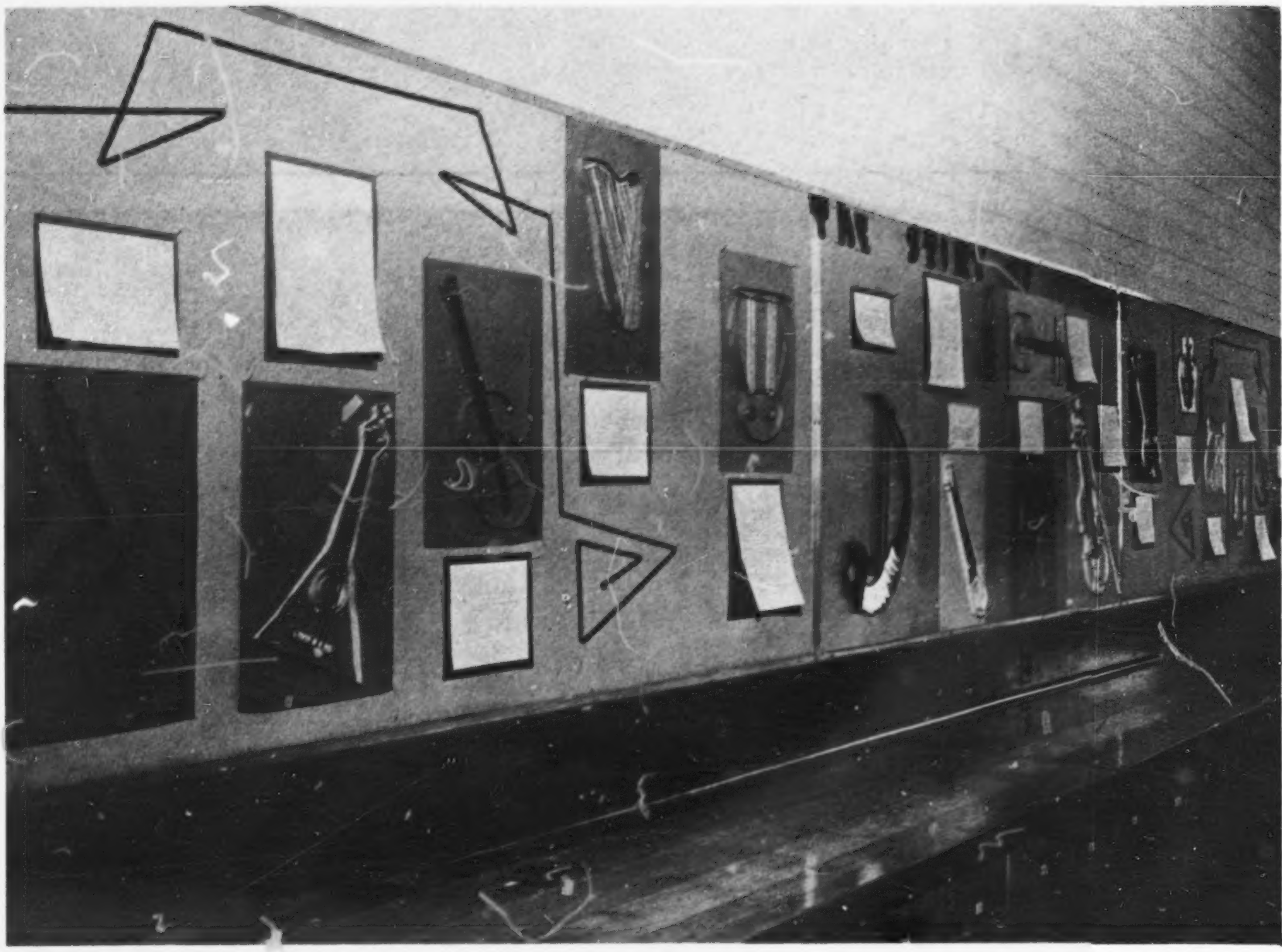
SQUARE DANCES:

Right Hand Star
Captain Jinks
Lady Go Halfway 'Round
Comin' Round the Mountain
Pass The Left Hand Lady Under
Texas Star

RESOURCE MATERIALS FOR FOLK DANCES AND SQUARE DANCES IN THE UPPER GRADES:

Let's Square Dance — RCA Victor Albums 3 and 4
Special Folk Dances — RCA Victor
Folk Dances For All Ages — RCA Victor
Happy Folk Dances — RCA Victor
Festival Folk Dances — RCA Victor
Folk Dances, Album 5 & 6 — Bowmar
Singing Square Dances, Album 2 & 3 — Bowmar

INSTRUMENTS



IN ELEMENTARY SCHOOL, a sequential musical growth through the use of melody and percussion instruments takes place at each level of development, with the teacher guiding students in becoming more sensitive to the instruments and their expressive qualities in music.

Upper grade students continue to learn about music through the use of such instruments as the autoharps, resonator bells, and Latin American rhythm instruments. At this age, they are keenly interested in the social instruments such as ukulele and guitar.

Students are encouraged to begin or continue their study of piano, band or orchestral instruments. Attendance at community concerts and other musical events should also be emphasized.

The use of instruments in the upper grade music class helps to offer a variety of musical activities which are essential if we are to meet the interests and needs of this age group.

- Students in the upper grades will be interested in reading, composing, and performing in an ensemble group, which uses the Latin American rhythm instruments such as bongo and conga drums, maracas, claves (CLAHV-es) and guiro (wee-ro).
- Resonator bells may be used to accompany selections which are harmonically more complex (Chords in addition to I, IV, V), to experiment with new techniques in contemporary music, and to enhance other musical experiences when appropriate.
- Music texts offer many suggestions for correlating the use of instruments (percussion and melody) as well as using the instruments of the band and orchestra with other classroom musical activities.
- Melody and percussion instruments may be used as an effective approach to music reading.
- Students will be able to use the autoharp with greater skill and independence. (See page 65)
- Social instruments such as the ukulele and guitar are often used in helping students develop a feeling of harmony through accompanying simple melodies.

NOTE TO TEACHER

Refer to publication "Guide to Instrumental Music Teaching in Arizona Public Schools" for assistance in this area of the music curriculum.

Playing instruments is an excellent way to interest and challenge students of this age group to discover melody, rhythm, harmonic structure, phrasing, dynamics and tone-color in music.

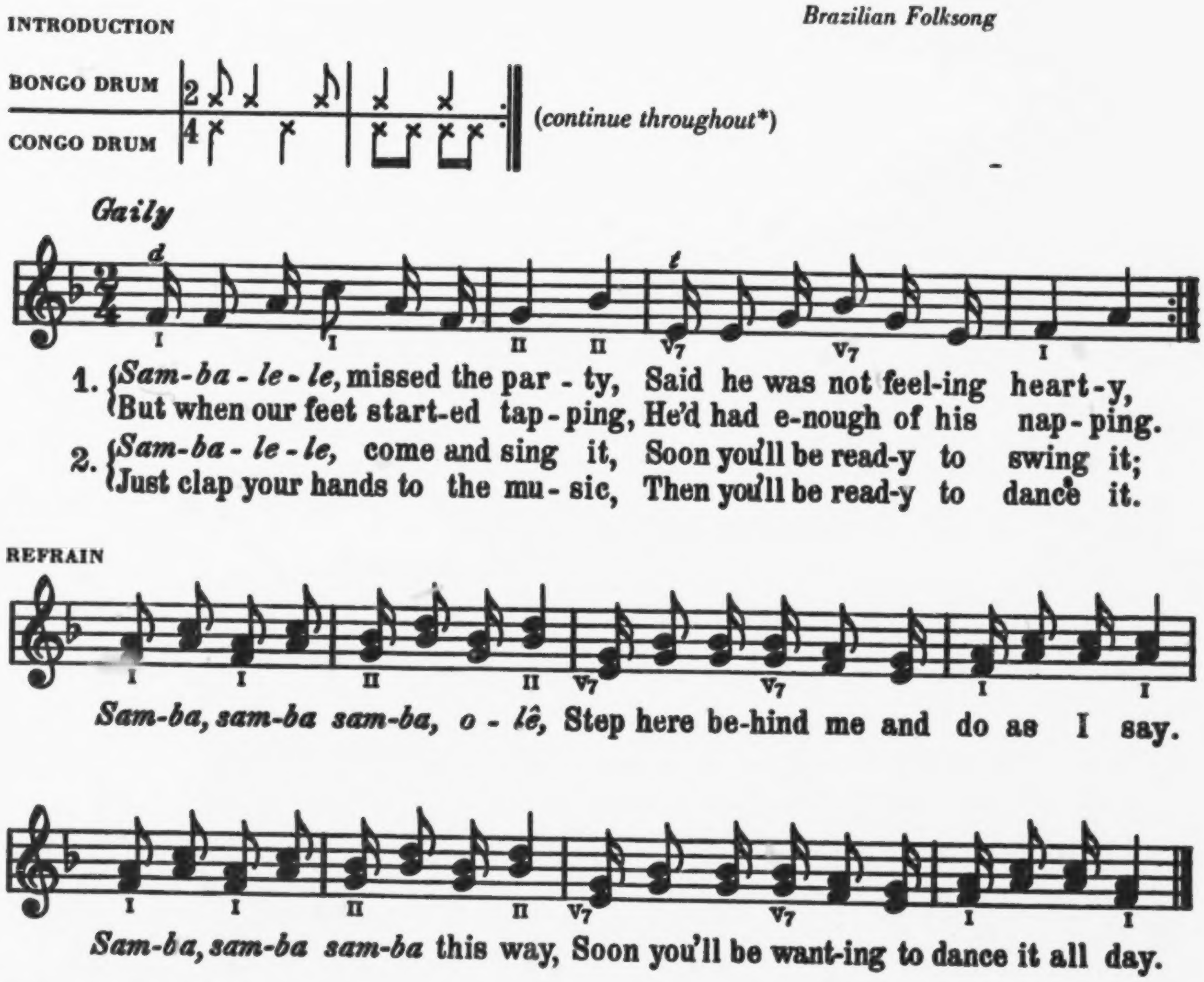
LATIN AMERICAN RHYTHM ENSEMBLE

Musical scores for this type of activity may be found in many of the basic texts. Students should also be encouraged to notate and perform their own rhythmic compositions.
Accompanying Latin American music is especially appealing to these students.

Sambalele

M. F.,
from translation

Brazilian Folksong

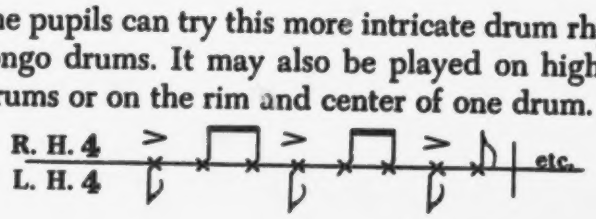

INTRODUCTION
BONGO DRUM
CONGO DRUM
(continue throughout*)
Gaily
I I II II V7 V7 I
1. Sam-ba - le - le, missed the par - ty, Said he was not feel-ing heart-y,
But when our feet start-ed tap-ping, He'd had e-nough of his nap-ping.
2. Sam-ba - le - le, come and sing it, Soon you'll be read-y to swing it;
Just clap your hands to the mu-sic, Then you'll be read-y to dance it.
REFRAIN
I I II II V7 V7 I I
Sam-ba, sam-ba sam-ba, o - lê, Step here be-hind me and do as I say.
I I II II V7 V7 I I
Sam-ba, sam-ba sam-ba this way, Soon you'll be want-ing to dance it all day.

*Play with alternating hands

CHORDS: I = F Maj.; II = G min.; V_7 = C_7.

"Sambalele" from VOICES OF THE WORLD, Together We Sing Music Series, Follett Publishing Co. Used by permission.

Some pupils can try this more intricate drum rhythm for bongo drums. It may also be played on high and low drums or on the rim and center of one drum.

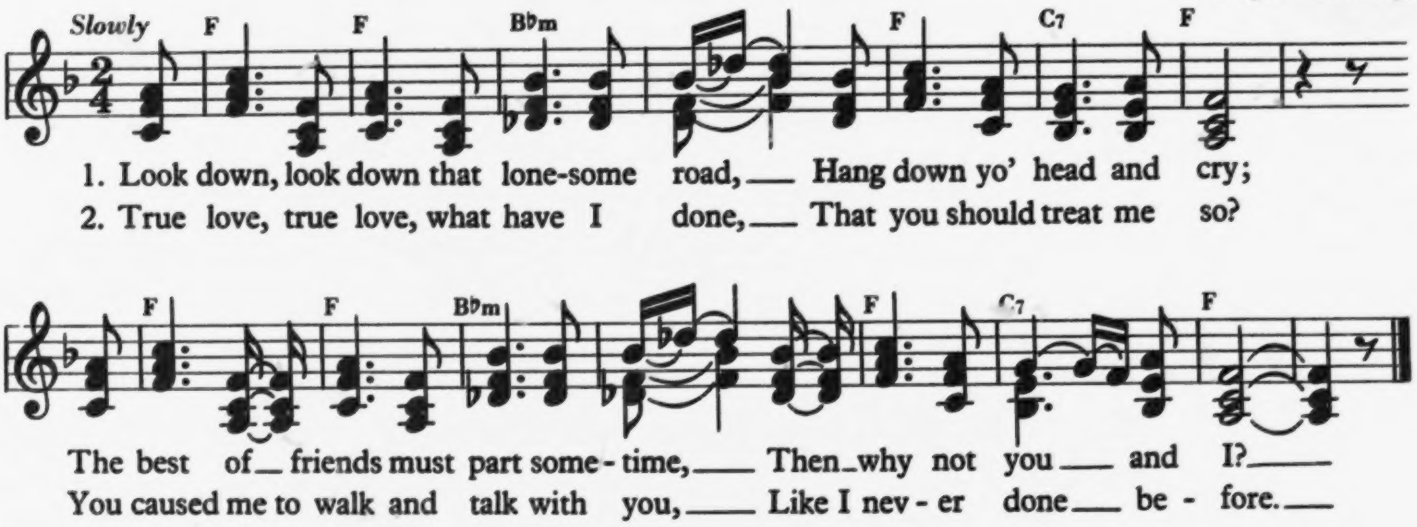


RESONATOR BELLS (also referred to as Melody Bells or Tone Bell Blocks) are tuned metal bars mounted on separate resonating chambers which may be used to:

Provide harmonic accompaniment for a song.

Lonesome Road

Negro Folksong


Slowly
F
F
B♭m
F
C7
F
1. Look down, look down that lone-some road, Hang down yo' head and cry;
2. True love, true love, what have I done, That you should treat me so?
F
F
B♭m
F
C7
F
The best of friends must part some-time, Then why not you and I?
You caused me to walk and talk with you, Like I nev-er done be-fore.

Benny Goodman and his band made a recording of this song which you will want to hear.

"Lonesome Road" from PROUDLY WE SING, Together We Sing Music Series, Follett Publishing Co. Used by permission.

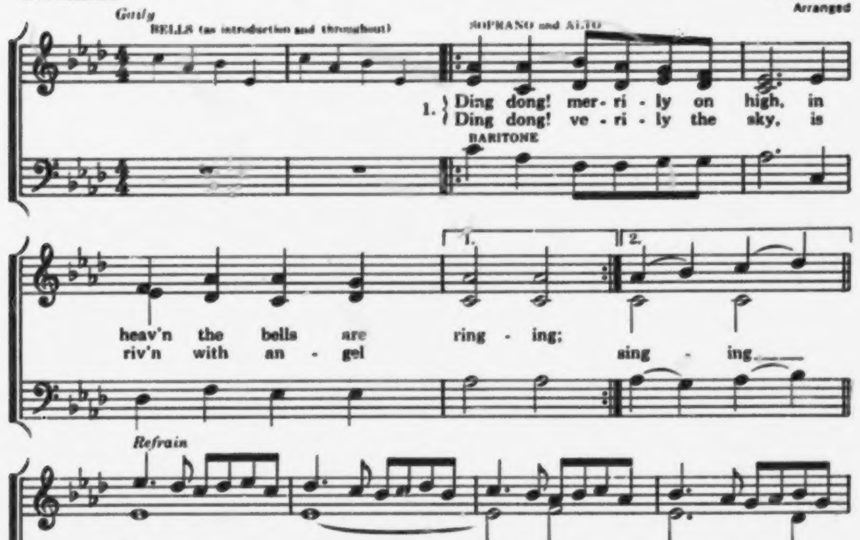
Add simple instrumental parts to singing activities, as in:

"Ding Dong Merrily On High", words from the CAMBRIDGE CAROL BOOK, published by S.P.C.K. London.
Arrangement from THIS IS MUSIC – Book 7, by William R. Sur, Adeline McCall, William R. Fisher and Mary Tolbert.
© 1962 by Allyn and Bacon, Inc. Used by permission.

Ding Dong! Merrily on High

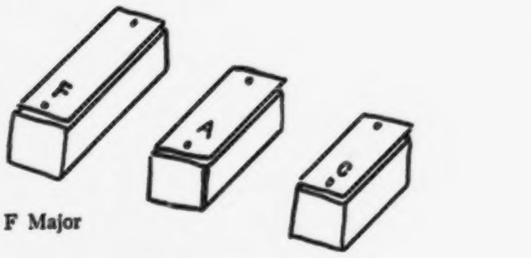
G. R. Woodward

French Carol
Arranged

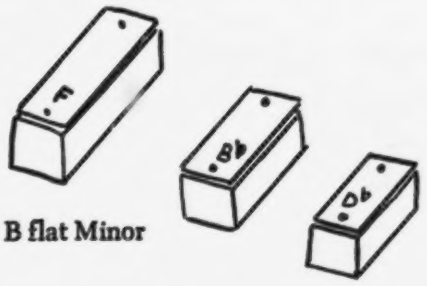

Gaily
BELLS (as introduction and throughout)
SOPRANO and ALTO
1. Ding dong! mer-ri-ly on high, in
Ding dong! ve-ri-ly the sky, is
BARITONE
1.
2.
heav'n the bells are ring-ing;
riv'n with an-gel sing-ing
Refrain
Glo
Glo - ri-a, Glo - ri-a,
ri-a, Ho-san-na in ex-cel-sis!
Glo - ri-a, Ho-san-na in ex-cel-sis!

The following tones that make up the chords may be given to individual students: and used to accompany "Lonesome Road"

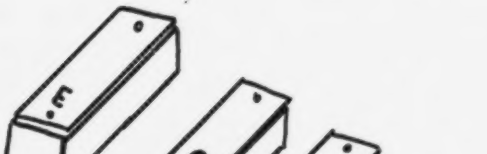
(Two Sets of bells will be necessary)



F Major



B flat Minor



C7

Introducing some of the notational aspects of music

TWELVE TONE ROW

Experiment with contemporary techniques such as a "Twelve Tone Row". The following procedures might be used initially:

1. Select 12 students and have them come to the front of the room and stand in a straight row formation. Count off 1 to 12 from left to right. Ask students to remember their numbers.
2. Take 12 individual resonator bells from the 20 bell set (middle C, C#, D, D#, E, F, F#, G, G#, A, A#, and B and arrange them in any fashion except as an ascending or descending chromatic scale.)
3. Ask each student to select at random one resonator bell and a mallet and return to his place in the row formation.
4. Listen as each person in turn sounds his resonator bell starting at the left side as the class faces "The Row". The twelve sounds thus become the 12 Tone Row. Students will enjoy starting from the right side of "The Row" and hearing what is termed retrograde.

The one rule to establish is that no one tone may be sounded twice in succession and no tone may be repeated until each of the 11 other tones has been used.

Some interesting uses of "The Row".

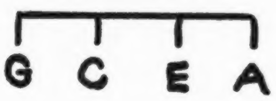
1. Compose 4 measures of music. Decide on a meter and a tempo (very slow in the beginning). Divide the 12 students into 4 committees with each committee responsible for planning the pattern of rhythm in one measure.
   - Committee for Measure I .... students 1 and 2
   - Committee for Measure II .... students 3, 4, and 5
   - Committee for Measure III .... students 6, 7, 8, 9, 10
   - Committee for Measure IV .... students 11 and 12
2. Establish the tempo by counting aloud. Example in 4 meter would be "1-2-3-4, 1-2, ready, play".
3. Ask each committee in turn to perform.
4. Write what has been heard in notational form on the staff on the chalk board for all members of the class to see. Perform "The Row" again from notation on the chalkboard. Add percussion instruments with the same or contrasting rhythmic patterns.

PLAYING THE UKULELE

A ukulele is an inexpensive instrument which may be used effectively in the upper grade classroom. Many students will purchase their own instrument and be able to accompany singing activities.

A ukulele may be tuned to the following notes:

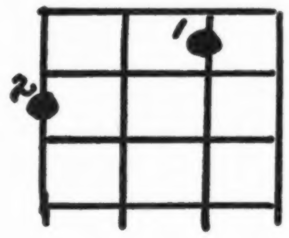
Strings



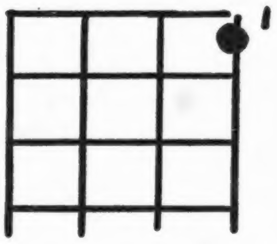
♪

The Key of F Major:

F Chord (or I)



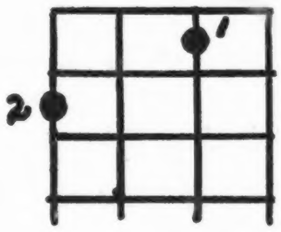
C$_7$ Chord (or V$_7$)



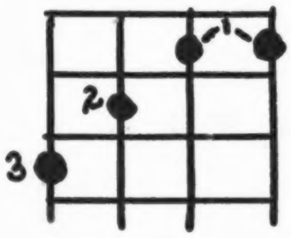
The following songs may be played with the two above chords (F and C$_7$)

Down In The Valley
He's Got The Whole World In His Hands
Mary Ann
Streets of Laredo

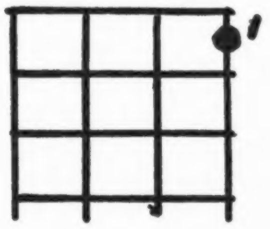
F Chord (or I)



B flat Chord (or IV)



C$_7$ Chord (or V)



The following songs may be played with the three above chords (F, B flat and C$_7$)

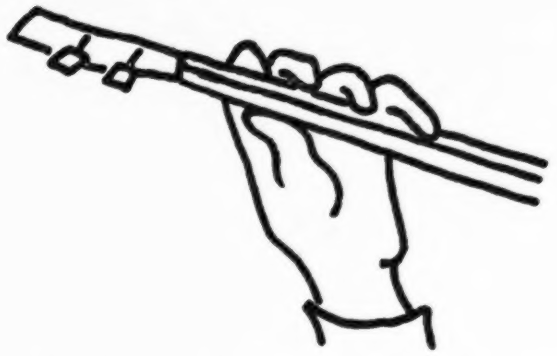
Marching To Pretoria
Red River Valley
For He's a Jolly Good Fellow
This Land Is Your Land
Hawaiian War Chant

Fingering charts for playing the ukulele may be found in several of the basic texts.

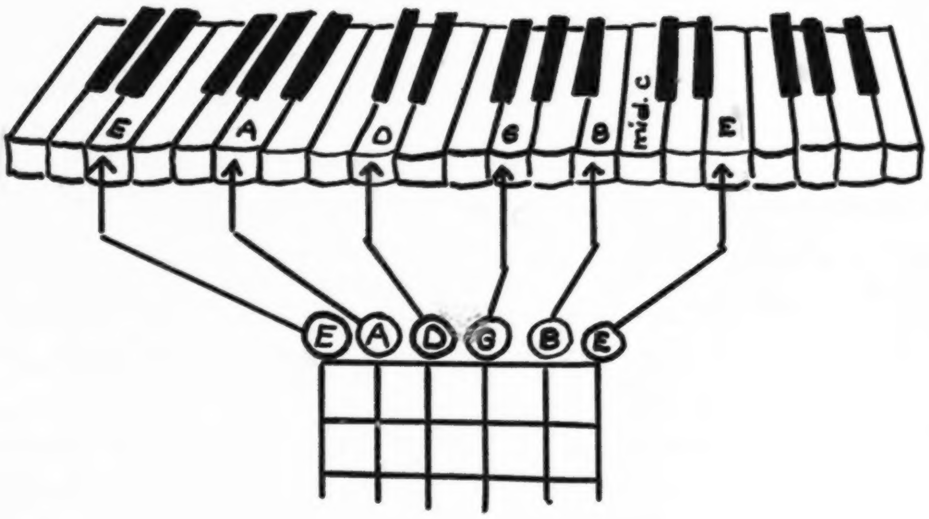
PLAYING THE GUITAR

Students in the upper grades enjoy guitar accompaniment and will be interested in playing some of the easier chords when singing folk music.

The guitar is a six stringed instrument which is fingered with the left hand and strummed with the right hand. The left hand position is illustrated below with emphasis on keeping the palm of the hand from the neck of the instrument:

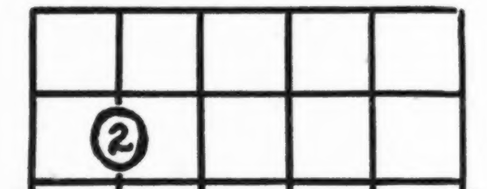


The guitar strings are tuned to the same pitch as indicated below:

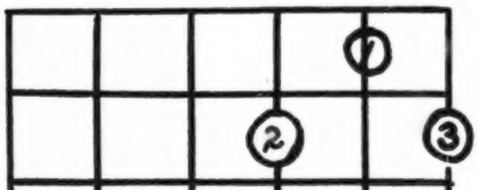


The Key of G Major:

G Chord (or I)



D_7 Chord (or V_7)



The following songs may be played with the two above chords:

Deep In The Heart Of Texas
Gee, But I Want To Go Home
Clementine
Spanish Guitar

The guitar may provide many different chordal accompaniments for folk songs. Additional fingering charts are available in several of the basic texts.

SUGGESTIONS FOR EVALUATING CLASSROOM INSTRUMENTAL ACTIVITIES IN THE UPPER GRADES

	YES	NO
1. Do you have percussion and melody instruments available in your classroom?		
2. Do you encourage classroom demonstrations of band and orchestral instruments?		
3. Do you give students the opportunity to enhance their singing activities using the various instruments for accompaniment or sound effects?		
4. Do you use audio-visual materials to help your students identify instruments by sight and sound?		
5. Do you use melody and percussion instruments as an aid to music reading?		
6. Do you introduce social instruments such as the ukulele and guitar to your students?		
7. Do you use resonator bells, autoharp, and the like to accompany music which is harmonically more challenging for the students (chords in addition to I, IV, V)?		
8. Do you encourage students with special interest in music to study privately, as well as to participate in the school band and orchestra?		
9. Do you encourage students to attend concerts presented in your community?		

VOCABULARY OF MUSICAL TERMS FOR REFERENCE PURPOSES

Accelerando (accel.) (ah-chel-lay-ráhn-doh)—gradually becoming faster.

Accent—louder or with emphasis. Normally the accent falls on the first beat of the measure. Special signs include these: ($\underset{-}{\text{♩}}$) for slight emphasis; ($\underset{>}{\text{♩}}$) for more emphasis, or "attack"; ($\overset{\wedge}{\text{♩}}$) for still more emphasis.

Alla breve (áhl-lah bráy-vay) (¢)—an expression which usually means "Make your speed twice as fast as you would have done"; a meter signature for a composition usually in 4/4 meter, which moves twice as fast with two beats to a measure rather than four (2/2).

Alla marcia (áh-lah máhr-cha)—march-like.

Allargando (ah-lahr-gáhn-doh)—becoming broader; a slowing down usually accompanied by a crescendo.

Allegretto (ah-lay-gréh-toh)—rather cheerful and lively; not so quick as *allegro*.

Allegro (ah-láy-groh)—lively, cheerful.

Andante (ahn-dáhn-tay)—at a moderate speed.

Arpeggio (arr-péj-yoh)—to play harpwise; "to spread out" or to play the notes of a chord from the bottom up.

Ballet (bal-láy)—a dance or a set of dances performed to a musical accompaniment usually telling a story or picturing an idea entirely with dancing and pantomime.

Ballet suite (bal-lay sweet)—selected numbers from the music of a ballet arranged for orchestral performance.

Cadence—from the Latin *cadere*, meaning "to fall." A progression of chords at the end of a composition, section, or phrase giving an impression of a momentary pause or definite ending.

Canon—a strict form of polyphonic music in which all voices or parts have the same melody, although beginning at different times. A simple form of a canon is a round.

Cantabile (cahn-táh-bee-lay)—in a singing style.

Cantata—a vocal work, either sacred or secular, including solos, choruses and instrumental accompaniment.

Celesta—a small keyboard instrument of five octaves starting at middle *c*, belonging to the percussion family of instruments. Its light, bell-like tone is produced by hammers striking metal bars with wooden resonators underneath.

Chorale (co-ráhl)—a hymn of the German Protestant church.

Chord—the sounding together of several tones, usually three or more.

Chromatic scale—a scale moving by half-steps, containing twelve half-steps within the octave.

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Clavier (clah-véer)—from the German *Klavier,* an early keyboard instrument, now the clavichord or harpsichord.

Coda—"tail piece" or "afterthought"; an extended ending added for emphasis.

Common time (C)—a term sometimes used for 4/4 meter.

Counterpoint—"point against point," or "note against note." A type of music in which a melody is supported by another melody instead of chords.

Counter-subject—a second melody in a *fugue* which accompanies the main melody, or subject.

Crescendo (cresc.) (cray-shén-doh)—gradually becoming louder (<).

D.C. al Fine (da capo al fine) (dah káh-poh ahl fée-neh)—return to the beginning and end at the word *Fine.*

Decrescendo (dáy-cray-shén-doh)—gradually becoming softer (>).

Descant—a melody sung with another melody.

Development section—the second section of a movement following the first section, in which the themes are developed by varying figures or phrases, changing keys, making new combinations, etc.

Diminuendo (dim.) (dee-mee-noo-éhn-doh) (>)—gradually becoming softer.

Dissonance—tones of chords sounding together which are "jarring" or active, and which demand a resolution to other, less active tones or chords.

Dolce (dóhl-cheh)—sweetly.

Dominant—the fifth tone of the scale above the keynote, or tonic.

Duet—a work for two performers, vocal or instrumental.

Dynamics—the gradations of loudness or softness of tones.

Enharmonic—a term used for tones which actually sound the same as to pitch, but which are written and named differently, as *f*♯ and *g*♭.

Exposition—the opening section of a composition in which the main themes are first given. In a *fugue,* the exposition is the first section in which the subject is given by each of the voices.

Fanfare—an introduction played by a flourish of trumpets for ceremonial, hunting or military purposes.

Fermata (fair-máh-tah) (𝄐)—indicates a pause.

Figure—a short musical idea, either melodic or rhythmic.

Fine (fée-neh)—the end.

Forte (fór-teh) (f)—loud.

Fortissimo (for-tíh-see-moh) (ff)—very loud.

Fugue (fewg)—"flight"; a composition in which there is a flight of melodies. A theme or subject is given by one voice and answered by other voices according to strict rules. When the subject is answered, the first voice goes on to a second melody, which harmonizes perfectly with the first.

Glissando (glee-sáhn-doh)—sliding swiftly up or down, playing all tones. (On the piano, by playing all white keys using the fingernail of the first finger or thumb. On the harp, by playing all strings within a certain range.)

Grace note—a musical ornament or embellishment of a principal tone. Sometimes written with a line through the stem, in small notes (♪) or (♫), they are played rapidly before the principal tone sounds.

Grand pause (G.P.)—a moment of silence.

Guiro (wée-roh)—a hollow, dried gourd with shallow notches along one side; played by scraping with a short stick.

Harmony—the sounding together of tones in such a way that they "make sense to the musical ear."

Harpsichord—a small keyboard instrument resembling a grand piano in which the tone is produced by quills plucking the strings. A predecessor of the piano, it often has two keyboards and certain changing stops, which are the only means of changing the tone from loud to soft.

Impressionism—a term borrowed from the name associated with a group of 19th-century painters and applied to music in which an "impression" or fleeting glimpse of a musical idea or thought is given, rather than a detailed, realistic one.

Improvisation—to perform music spontaneously, from the imagination, rather than from memory or from a written score.

Incidental music—music used in connection with a play or dramatic work.

Interlude—a piece of music played as a bridge between sections of a movement or played between two other pieces.

Interval—the distance in pitch between two notes, either sounded together or separately.

Introduction—an opening section of music to prepare the listener for what is to follow; it may be short or long.

Key—the "family" of tones found in the scale of the keynote (*do*), and their relation to this keynote.

Largo (lár-goh)—large, broad, slow.

Legato (leh-gáh-toh)—in a smooth, connected manner.

Leger (lay-zjáy)—lightly.

Lento (léhn-toh)—slowly.

Libretto (lee-bréh-toh)—the text of an opera or oratorio.

Major scale—a succession of eight tones within an octave, moving in whole steps except for two half-steps between tones *3* and *4*, and *7* and *8*.

Medley—a number of well-known tunes played in succession and connected by transitionary passages.

Meter—referring to the basic scheme of grouping tones together in accented and unaccented beats, so that the music moves in *2's*, *3's*, etc., as indicated by the meter signature.

Metronome marking—an indication for setting the metronome so that a certain note value moves at a specified speed, thus checking the exact tempo of a composition (♩ =96, ♩ =126, etc.).

Mezzo forte (mét-zoh fór-tay)—medium loud.

Mezzo piano (mét-zoh pee-áh-noh)—medium soft.

Mode—referring to the selection of the scale tones which form the tonal substance of a composition; major mode and minor mode, for example.

Moderato (mod-er-áh-toh)—at a moderate speed.

Natural minor scale—a scale beginning and ending on *la* instead of *do* with no tones altered from those of the major scale.

Octave—an interval in which a tone is repeated eight tones higher, such as *c—c*.

Opera—a musical drama which is sung, with appropriate action, costumes and scenery, and accompanied by an orchestra.

Operetta—"little opera"—an opera of a light type which may have some spoken dialogue.

Overture—a piece of orchestral music introducing an opera or oratorio or play. It may also be an independent orchestral work used for concert purposes.

Pentatonic scale—a scale consisting of five tones, resembling the five black keys of the piano, widely used in folk music.

Period—a portion of a melody, usually two phrases, giving a feeling of completeness.

Phrase—a portion of a melody representing a unit, usually four measures in length.

Pianissimo (*pp*) (pee-ahn-ées-see-moh)—very soft.

Piano (*p*)—soft.

Pizzicato (peet-see-cáh-toh)—"pinched"; refers to a method of plucking stringed instruments, rather than bowing them.

Polytonality—the sounding together of two or more major or minor keys simultaneously in a musical composition.

Prelude—introductory music to be played before a musical work, play or ceremony. Wagner sometimes called the introduction to an act of his operas a *prelude*, rather than an *overture*.

Program music—music based on a story or a picture, or some idea other than the music, itself.

Rallentando (rall.)—gradually becoming slower.

Recapitulation—a section following the development section in which the original themes return in their entirety.

Rhapsody—an instrumental composition in free form, using related melodies.

Ritardando (rit.)—gradually slower.

Rondo form—an important musical form in which there is always a return to the first theme or section, resembling a "refrain" with a number of different themes between repetitions.

Root—the lowest note upon which a chord is built.

Round—a simple canon in which the voices all sing or play the same melody at the same pitch, in turn.

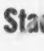
Seventh chord—a four-toned chord built in thirds above a given tone (root) with the highest tone a seventh above the root, as *g-b-d-f*.

Sforzando (sfort-záhn-doh) (*sf*)—"reinforced," or played with sudden special emphasis or force.

Slur—a curved line above or below two or more different tones indicating that they should be sung or played in a smooth, connected style.

Sonata-allegro form—a movement written in three sections; *exposition, development* and *recapitulation.* In the *exposition,* the musical themes (usually two) are introduced; in the *development* these themes are "developed" in different ways; and in the *recapitulation* the basic themes are repeated.

Sonatina form—a variation of the sonata, with the development section omitted.

Staccato (stah-cáh-toh) ()—in a crisp, detached manner.

Suite (sweet)— an instrumental composition in several movements with a connecting idea such as a story, picture or dance linking the selections together.

Symphonic poem—a type of orchestral music describing a picture or idea, or telling a story. A type of program music.

Symphony—a sonata for orchestra; a work in several movements, each having its own form, with the first movement in sonata form, in which themes are stated (exposition), then developed (development), and finally restated again (recapitulation).

Syncopation—the placing of an accent on a beat or note ordinarily unaccented.

Tempo—the speed or pace at which the music is to be performed.

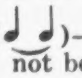
Tempo di marcia—in the tempo of a march.

Tempo di valse—in the tempo of a waltz.

Theme—a portion of a melody which has melodic or rhythmic importance because of repetition or development.

Theme and variation—an important musical form based on the principle of presenting a theme, then varying it rhythmically, melodically, harmonically and the like.

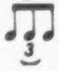
Three part form—when applied to a melody, it refers to a melody with two contrasting phrases, and a return to the original phrase, designated by *a-b-a*.

Tie ()—a curved line connecting two tones of the same pitch, indicating that the second note will not be repeated.

Tonic chord—the chord built in thirds above the keynote or first degree of the scale, *do* in the major scale or *la* in the minor scale. For example, in the key of C Major, the tonic chord is C Major (*c-e-g*), while in the key of A Minor, the tonic chord is A Minor (*a-c-e*).

Triad—a three-toned chord with a *3rd* and *5th* above a fundamental tone or root (such as *c-e-g*).

Trill—(*tr.*)—a musical ornament played by fast repetition of the written note with the note above.

Triplet—a group of three notes performed in place of two of the same kind, indicated by the number 3 and a slur ().

Twelve-note scale—a system of composition in which key signatures are abolished. The twelve notes of the chromatic scale, each of equal importance, are used instead. In the "series" each of the twelve notes may appear only once. (Sometimes referred to as the *twelve-tone row.*)

Vibrato (vee-bráh-toh)—the effect of a slight wavering of the pitch.

Waltz—a dance in moderate triple meter (3/4) moving gracefully with a pulse on first beats.

Whole tone scale—a scale consisting of six tones (rather than the usual seven tones), each of which is a whole step apart.

MUSIC FILMSTRIPS WITH SOUND

		Suggested Grade Level
MUSIC STORIES (Jam Handy)	PETER AND THE WOLF	1 - 6
	HANSEL AND GRETEL	1 - 6
	PEER GYNT	1 - 8
	THE FIREBIRD	4 - 8
	THE SORCERER'S APPRENTICE	1 - 8
	THE NUTCRACKER	1 - 6
MUSIC CLASSICS (Jam Handy)	SLEEPING BEAUTY	4 - 8
	WILLIAM TELL	4 - 8
	MIDSUMMER NIGHT'S DREAM	7 - 8
	SWAN LAKE	7 - 8
	BARTERED BRIDE	4 - 8
	SCHEHERAZADE	4 - 8
OPERA AND BALLET STORIES (Jam Handy)	LOHENGRIN	7 - 8
	THE MAGIC FLUTE	7 - 8
	AIDA	7 - 8
	THE BARBER OF SEVILLE	7 - 8
	THE MASTERSINGERS	7 - 8
	COPPELIA	7 - 8
HOLIDAYS (S V E Productions)	THE TWELVE DAYS OF CHRISTMAS	1 - 8
INSTRUMENTS OF THE ORCHESTRA (Bowmar)	MEET THE INSTRUMENTS	4 - 8

MUSIC FILMS

INSTRUMENTS OF THE BAND AND ORCHESTRA	(Coronet – color – 12 minutes)	4 - 8
SYMPHONY ORCHESTRA	(Encyclopedia Britannica – color – 11 minutes)	7 - 8
STRING CHOIR	(Encyclopedia Britannica – color – 14 minutes)	7 - 8
WOODWIND CHOIR	(Encyclopedia Britannica – color – 11 minutes)	7 - 8
BRASS CHOIR	(Encyclopedia Britannica – color – 11 minutes)	7 - 8
PERCUSSION CHOIR	(Encyclopedia Britannica – color – 11 minutes)	7 - 8

MOZART AND HIS MUSIC	(Coronet – color – 14 minutes)	7 - 8
BEETHOVEN AND HIS MUSIC	(Coronet – color – 14 minutes)	7 - 8
BRAHMS AND HIS MUSIC	(Coronet – color – 14 minutes)	7 - 8
LISZT AND HIS MUSIC	(Coronet – color – 14 minutes)	7 - 8

LEGEND

Primary grades	1-3, inclusive
Intermediate grades	4-6, inclusive
Upper grades	7-8, inclusive

		Suggested Grade Level
MUSIC, THE EXPRESSIVE LANGUAGE	(Sutherland Films – color – 11 minutes)	1 - 8
INTRODUCTION TO MUSIC READING	(Sutherland Films – color – 11 minutes)	3 - 6
PETER AND THE WOLF	(Disney Productions–color–14 minutes)	1 - 6
GRAND CANYON SUITE	(Disney Productions–color–29 minutes)	4 - 8
RHYTHM IN MUSIC	(Coronet – black/white – 15 minutes)	4 - 6
LISTENING TO GOOD MUSIC	(Encyclopedia Britannica – black/white – 14 minutes)	7 - 8
OUR COUNTRY'S SONG	(Coronet – color – 11 minutes)	4 - 6
TOCCATA AND FUGUE	(Avis Films – color – 12 minutes)	7 - 8
TRIO	(World Artists – 28 minutes)	7 - 8
SILENT NIGHT	(Coronet – color – 13 minutes)	1 - 8
FRIENDLY BEASTS	(Grover-Jennings – color – 15 minutes)	1 - 8

NOTE TO TEACHER

Many of the films listed above are available in black and white as well as in color. However, it is recommended that the color prints be used whenever possible.

This list is by no means exhaustive, and teachers should contact their Audio-visual Consultants for new materials. Many schools belong to Film Cooperatives, other schools have film libraries of their own. There are also rental sources for films, including both Arizona State University and the University of Arizona.

ADDRESSES OF FILM COMPANIES

Avis Films—P.O. Box 643, Burbank, California
Coronet Films—Coronet Building, Chicago 1, Illinois
Disney Productions—350 South Buena Vista, Burbank, California
Encyclopedia Britannica—6525 Hollywood Blvd., Hollywood 28, California
Grover-Jennings—P.O. Box 303, Monterey, California
Jam Handy Co.—Photo and Sound, 116 Natoma Street, San Francisco, California
Sutherland Films—201 N. Occidental Blvd., Los Angeles, California
S.V.E. Productions—1345 Diversey Parkway, Chicago, Illinois

SUGGESTED CRITERIA FOR SELECTING MUSIC TEXTBOOKS

BOOKS

I. FORMAT

- Is the printing of the music notation clear, sharp, and with an uncluttered appearance on the page?
- Does the division of words by syllables lie directly underneath the notes of the song and is the music presented in phrases?
- Do the pictorial illustrations have boy and girl appear and can they be used to create interest and enhance the musical experience?
- Is the cover durable and attractive?
- Is the book well-bound?
- Is the teacher's book bound in such a way as to remain open for easy handling?
- Is appropriate use made of color throughout the text?

II. AUTHORS

- Are the individuals who have compiled and arranged the materials and prepared the teaching suggestions authorities in the field of music education?
- Have the authors had actual teaching experience at the elementary school level?
- Is their philosophy of music education in harmony with the over-all goals and objectives in your school?

III. CONTENT

- Does the book include both a classified and alphabetical index for easy reference purposes?
- Are the materials included in each grade text suitable for the interests and maturity level of the children who will use the book?
- Do the grade level texts follow a carefully planned approach to music reading?
- Where appropriate, are chord designations included for the autoharp or resonator bells?
- Does the over-all series provide for a repertoire of heritage songs which can be accumulative throughout the grades?
- Are the music materials included relevant to the interests and daily life of Arizona children?
- Are the teachers' manuals arranged so as to be helpful both for the classroom teacher and music specialist in terms of suggestions for various learning situations?
- Are the piano accompaniments well-arranged for the average pianist?
- Can the song material be adapted to units of study in the social studies, language arts and other specialized subject areas?
- Does the material lend itself for a creative approach to teaching?
- Does the over-all series contain material which can be used for performance purposes for special public occasions in the school?
- Is the content compatible with the various cultural backgrounds of children in Arizona Elementary Schools?
- Does each text suggest related listening experiences as well as enrichment through the use of melody and percussion instruments?
- Is there sufficient material presented for the entire school year or will other supplementary materials be needed because of the limited amount of material included?
- Is the material varied and suitable for use for special seasons, holidays, in studying composers, emphasizing mood, and contrasts in tempo, rhythm and dynamics?

IV. INSTRUCTIONAL AIDS

- Are there phonograph recordings available for each grade level in the series?
- Are the recordings of songs pitched in a key comfortable for classroom singing?
- Are the recordings banded for convenient use and are the selections artistically performed?
- Are all of the songs in the series recorded?
- Are there song charts, separate instrumental charts, and other helpful materials available for purchase as a part of the over-all instructional plan for the series?

ADDRESSES OF MUSIC TEXTBOOK PUBLISHERS

Allyn and Bacon, Inc.
Ralston Park
Belmont, California

American Book Company
399 Adrian Road
Millbrae, California

Follett Publishing Company
1010 W. Washington Blvd.
Chicago, Illinois

Ginn and Company
2550 Hanover Street
Palo Alto, California

Prentice Hall, Inc.
Englewood Cliffs, New Jersey

Silver Burdett Company
604 Mission Street
San Francisco 5, California

Summy-Birchard Publishing Company
Evanston, Illinois

Addresses for Additional Music Materials

Bowmar Recordings
10515 Burbank Blvd.
North Hollywood, California
(Bowmar Orchestral Library, Pictures
of Instruments, and filmstrips)
STATE DISTRIBUTORS:
Teaching Tools
3401 E. Thomas, Phoenix
McWhorter Music Co.
2330 E. Broadway, Tucson

Artext Prints, Inc.
Westport, Conn.
(Pictures of composers and Musical
Prints)

Rhythm Band, Inc.
407 Throckmorton St.
Fort Worth 2, Texas
(Percussion Instruments)

National Autoharp Sales Co.
560 31st Street
Des Moines, Iowa
(Autoharps)

Viking Company
113 South Edgemont Street
Los Angeles 4, California
(Resonator Bells)

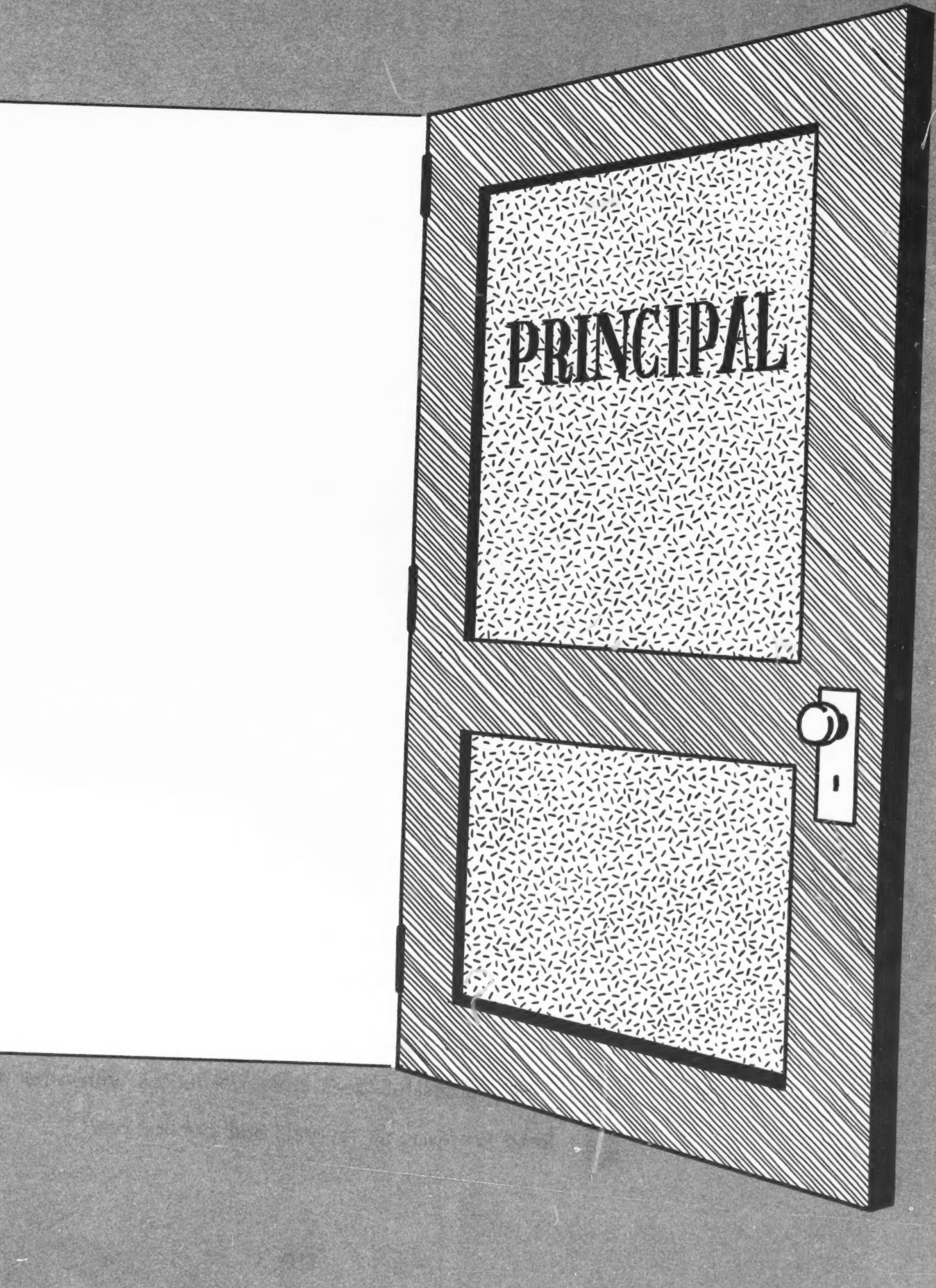
The Principal

OPENS THE DOOR

Seldom will a fine music program exist unless it has been encouraged by the school administrator himself.

It is the responsibility of the school administrator:

1. To see that each child be afforded musical experiences commensurate with his age and grade level.
2. To see that a music curriculum provides for a continuity of musical growth.
3. To see that all teachers of a school are familiar with the music curriculum as outlined in this Guide, and with their responsibility to it.
4. To see that those teachers in the self-contained classroom situation be provided with help through in-service education, specialist teachers, or fellow classroom teachers.
5. To see that careful scheduling of the general music classes and special groups is implemented.
6. To see that adequate music equipment, materials and supplies be included in the annual budget.


PRINCIPAL

fOR CONTINUING MUSICAL GROWTH

A TEACHER WILL:

① **Become involved** in his or her professional organizations:
  - a. NEA (National Education Association)
  - b. MENC (Music Educators National Conference — a department of the NEA)
  - c. AEA (Arizona Education Association)
  - d. AMEA (Arizona Music Educators Association — an affiliated organization of MENC and AEA.)

② **Participate** in workshops and clinics offered by:
  - a. His school or district
  - b. His professional organizations
  - c. Colleges or universities

③ **Share** successful ideas and experiences with other teachers

④ **Read** professional journals and publications

Every teacher in Arizona should familiarize his or her students with the Arizona song.

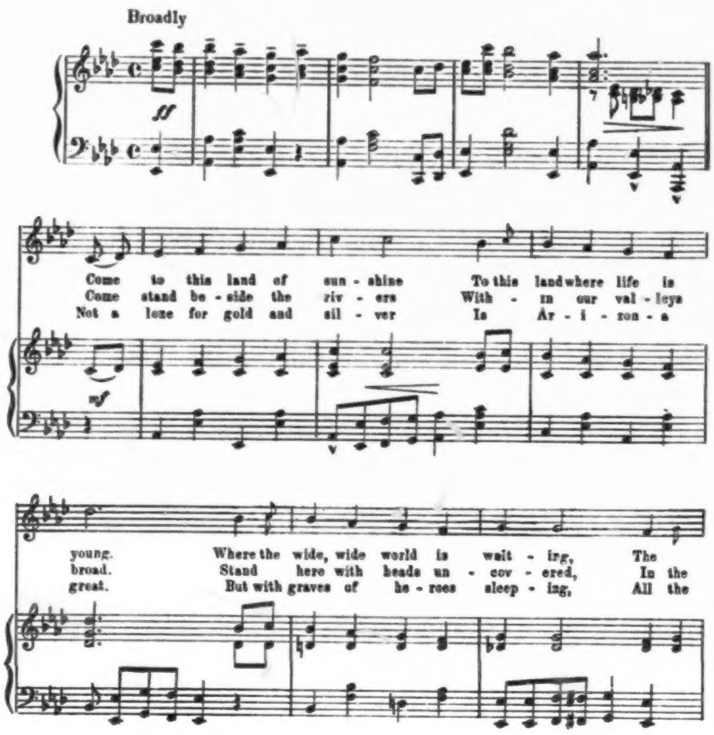
ARIZONA

MARCH SONG

Words by
MARGARET ROWE CLIFFORD

Music by
MAURICE BLUMENTHAL
Piano arr. by Ray Stuart

①


Broadly
ff
mf
Come to this land of sun-shine To this land where life is young. Where the wide, wide world is wait-ing, The
Come stand be-side the riv-ers With-in our val-leys broad. Stand here with heads un-cov-ered, In the
Not a lone for gold and sil-ver Is Ar-i-zon-a great. But with graves of he-roes sleep-ing, All the

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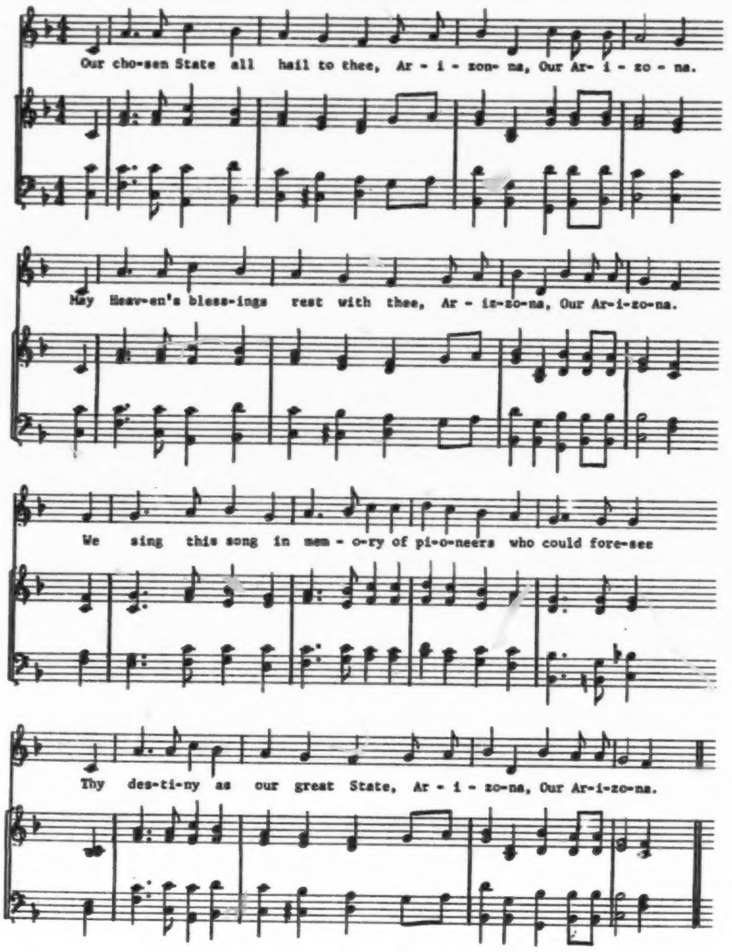
- The following song is arranged for and dedicated to boys and girls in Arizona Elementary Schools who study Arizona history and, with pride, sing songs about their native or adopted State.


Our cho-sen State all hail to thee, Ar-i-zon-na, Our Ar-i-zo-na.
May Heav-en's bless-ings rest with thee, Ar-iz-zo-na, Our Ar-i-zo-na.
We sing this song in mem-o-ry of pi-o-neers who could fore-see
Thy des-ti-ny as our great State, Ar-i-zo-na, Our Ar-i-zo-na.

"Arizona Song", Dr. O. M. Hartsell, University of Arizona, Tucson, Arizona. Used by permission.

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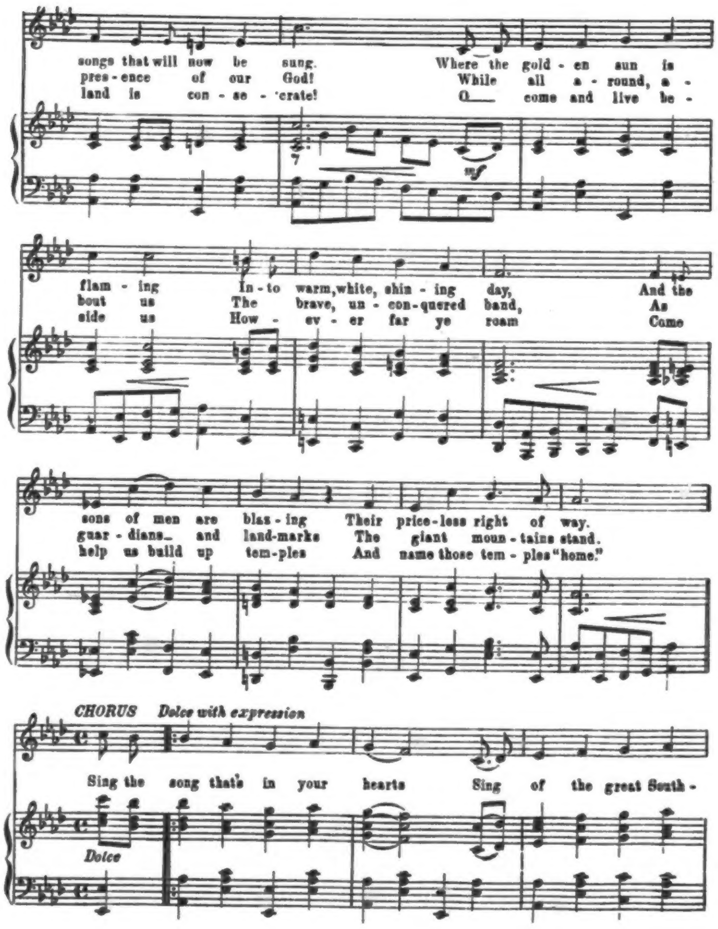
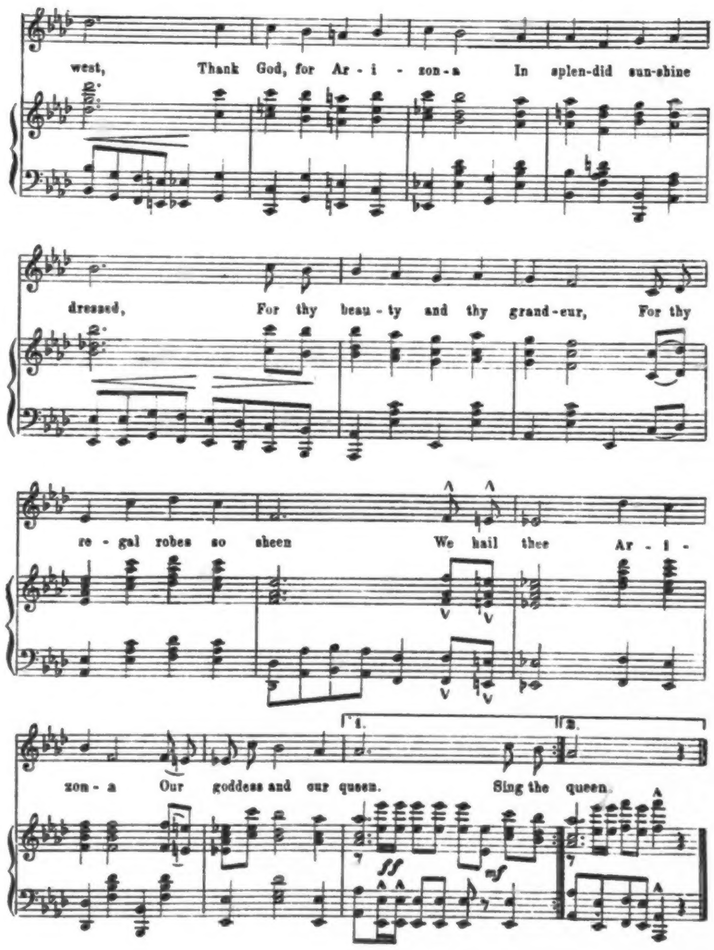

songs that will now be sung. Where the gold-en sun is flam-ing In-to warm, white, shin-ing day, And the sons of men are blaz-ing Their price-less right of way.
pres-ence of our God! While all a-round, a-bout us The brave, un-con-quered band, As guar-dians and land-marks The giant moun-tains stand.
land is con-se-crate! O come and live be-side us How-ev-er far ye roam Come help us build up tem-ples And name those tem-ples "home."
CHORUS Dolce with expression
Dolce
Sing the song that's in your hearts Sing of the great South-

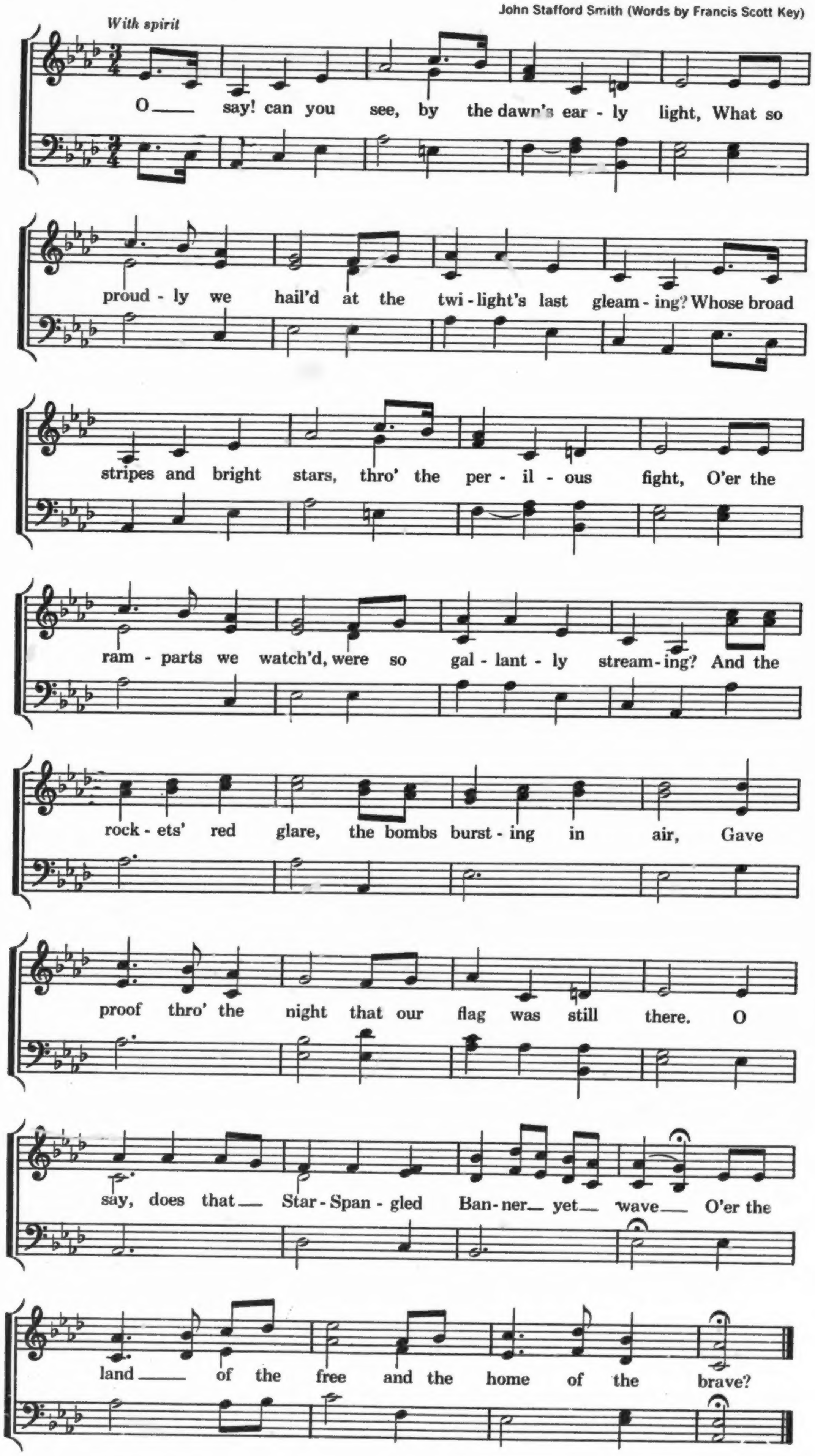
③


west, Thank God, for Ar-i-zon-a In splen-did sun-shine dressed, For thy beau-ty and thy grand-eur, For thy re-gal robes so sheen We hail thee Ar-i-zon-a Our goddess and our queen. Sing the queen.
1.
2.
ff
mf

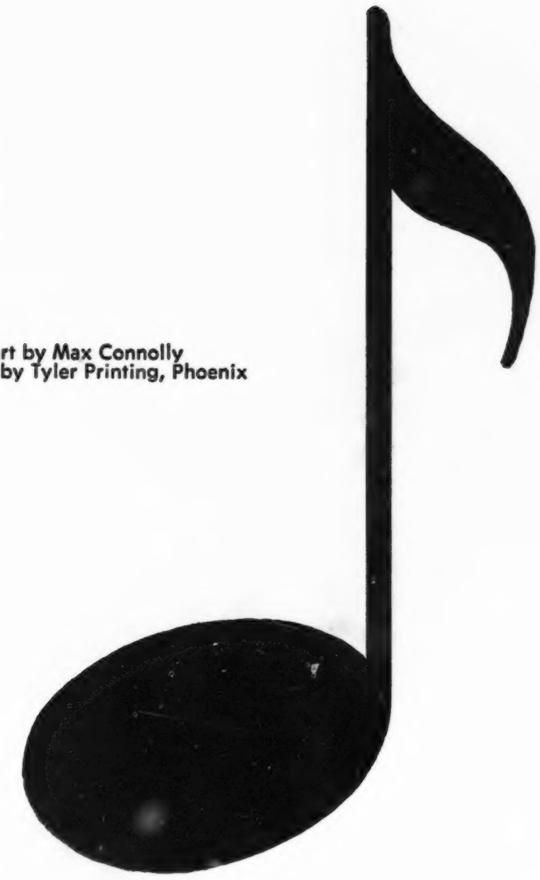
♪ OUR NATIONAL ANTHEM IS MORE EASILY SUNG IN THE KEY OF A FLAT.

The Star-Spangled Banner

John Stafford Smith (Words by Francis Scott Key)


With spirit
O — say! can you see, by the dawn's ear - ly light, What so
proud - ly we hail'd at the twi - light's last gleam - ing? Whose broad
stripes and bright stars, thro' the per - il - ous fight, O'er the
ram - parts we watch'd, were so gal - lant - ly stream - ing? And the
rock - ets' red glare, the bombs burst - ing in air, Gave
proof thro' the night that our flag was still there. O
say, does that — Star - Span - gled Ban - ner — yet — wave — O'er the
land — of the free and the home of the brave?

THE CENTER FOR CULTURAL STUDIES
Adams State College of Colorado
Alamosa



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